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J. L. DUSSEK AND HIS ROLE IN THE DEVELOPMENT
OF THE PIANO REPERTORY

DISSERTATION

BY

MORA CARROLL G.T.C.L. B.A. (HONS)

A dissertation
Presented to the Faculty of Arts
and submitted in partial fulfilment of the
requirements for the degree of Master of Philosophy
at the Open University

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ABSTRACT OF DISSERTATION

J.L.DUSSEK AND HIS ROLE IN THE DEVELOPMENT OF THE PIANO REPERTORY

The Bohemian composer Jan Ladislav Dussek (1760-1812), was one of the most important pianist composers of his day. Although his music was popular in his lifetime it has subsequently received little attention. However, there were a few publishers who continued to sell his compositions and a nucleus of enthusiastic amateurs who continued to play them.

This dissertation attempts to set out the main influences behind Dussek's piano style. It examines his treatment of keyboard textures, and investigates his composing techniques where he introduces widely spaced accompaniment patterns, melodic figurations, extensive doubling and technical difficulties, culminating in his famous *Plus Ultra* piano sonata.

Dussek, like many of his contemporaries, wrote the music for his own keyboard performance. His arrival in London, when the English piano was at the threshold of new improvements, was a fortuitous step in his career as a composer and performer. It was at this period in 1789 that his association with the piano manufacturer John Broadwood began and when, at Dussek's suggestion, the keyboard compass was initially extended from 5 to 5½ octaves. The extra notes in the treble were known as the Additional Keys, they became a significant element in Dus-

sek's elaborate figurations, which he developed in his piano concertos, and to a lesser extent in his piano sonatas and chamber works from 1793 onwards.

The main objective of this dissertation is to bring together and discuss the new features introduced by Dussek into his works. The realization of this objective, in turn, will be of value for the following reasons. First, a clearer picture of his contribution to piano style will emerge. Second, an assessment of his compositions by contemporary and posthumous critics will be shown. Finally, a better understanding of his role in the development of the piano repertory will be reached.

ACKNOWLEDGEMENTS

Whilst preparing this dissertation it has been a great pleasure to have received information and assistance from a wide variety of contacts, librarians, archivists and scholars. It is almost impossible to name everyone who has made this study possible. However, I am especially grateful for the kindness and consideration I have received at the British Library particularly from Mr. Bob Parker of the Music Reading Area, whose patience in seeking out my many requests for scores is much appreciated.

My thanks to Dr. David Robinson and his staff at the Surrey History Centre who provided access to the records of the Broadwood Archive, which was useful to me in my research, to Dr Simon McVeigh who obligingly sent me information from his Calendar of Concerts and the librarian at the Royal College of Music who kindly sought out early musical periodicals for me to consult, as did their Curator of Portraits Mr Oliver Davies when he gave me the opportunity to see his own original edition of the magazine *Le Pianiste*.

The Tunbridge Wells and Hastings public libraries readily used the services of the inter-library loan system to provide me with books and scores from various parts of the country and were also able to obtain copies of articles from magazines and newspapers.

The staff of the music and periodical departments of the Bibliothèque Nationale in Paris were tireless in their efforts to provide me with photocopies of both scores and articles and copies of Dussek's letters.

The National Library of Ireland's staff were a great help in tracking down certain newspapers of the period, and I was fortunate to discover an extensive range of Dussek's keyboard sonatas and concertos in the Ebenezer Prout Collection at the Trinity College Music Library in Dublin.

I am also grateful to Ms Dedíková and Mrs Studnícková at the Městské muzeum in Cášlav in the Czech Republic, who gave me the use of their office enabling me to search through all the available material on Dussek held at the Museum. Mr Jan Perez, the archivist at the Strahov Monastery in Prague, gave me the opportunity to see the Guest Register signed by Dussek when he visited the city in 1802.

I wish to thank my supervisor, Dr David Rowland, for his invaluable help and advice, and for providing me with numerous suggestions for improving my work. Finally, I would like to thank my husband, Peter, and sons, Stephen and Nicholas, for their constant encouragement and support.

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MUSIC CONSULTED:

Some single works used for limited reference are not listed here. Bibliographical information for them is given in the text. The Index of Publishers and the Music Bibliography provide further sources in greater detail. The 'C' numbers in the latter, for J.L.Dussek publications, refer to a work as indexed in Howard Allen Crow's 'A Biography and Thematic Catalog of the Works of J.L.Dussek (1760-1812)' (Ph.D. dissertation, University of Southern California, 1964). Music consulted from collected editions, noted in the text, and taken from the following list.

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Donald F. Tovey, 2 vols. (London: Associated
Board of the Royal Schools of Music, 1951)
- Beethoven *Sonatas for the Pianoforte*, eds. Donald F.
Tovey, and Harold Craxton, 3 vols. (London:
Associated Board of the Royal Schools of
Music, 1958).
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Adolf Ruthardt, 4 vols. (Frankfurt, London,
New York: C.F.Peters, n.d.).
- Dussek *Jan Ladislav Dusík: Sonate*, Nos. 46, 53,
59 and 63 of *Musica Antiqua Bohemica*, (MAB)
eds. J.Racek and V.J.Sykora, 4 vols (Prague:
Supraphon, 1980-1984).
- Haydn *Sonatas for Piano*, ed. Ludwig Klee
2 vols. (New York: Schirmer, n.d.).
- Mozart *Sonatas for Pianoforte*, ed. York Bowen,
2 vols. (London: Associated Board of the
Royal Schools of Music, 1958).

INDEX - PUBLISHERS OF MUSIC EXAMPLES

- Associated Board of the Royal Schools of Music: London
Example. 5.16.
- Artaria & Company: Vienna
Example. 3.8 (BL).
- Augener Ltd: London
Examples. 5.60, 7.2, 7.4, 7.5 (HL), 7.7 (HL) --
7.12.
- Birchall: London
Examples. 3.9 (BL), 5.43 (BL).
- Boosey & Sons: London
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- Breitkopf & Härtel: Leipzig
Examples. 3.11 (BL), 5.44 (BL), 7.13.
- Corri & Co: London
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- Clementi, Banger, Hyde, Collard & Davis: London
Examples. 3.10 (BL), 5.39 (BL), 5.47 (BL).
- Corri, Dussek & Co: London
Examples. 3.4 (BL), 3.5a (BL), 3.6 (BL),
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- Cotta'schen: Stuttgart
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- Durand & Cie: Paris
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- Longman & Broderip: London
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- Longman, Clementi & Co: London
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- Musica Rara: London
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- Naderman: Paris
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- Novello: London
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- Open University Scores Beethoven I: Milton Keynes
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- Peters: Frankfurt, London, New York and Leipzig
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- Stainer & Bell: London
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Supraphon: Prague

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5.57, 5.58, 5.59, 7.11.

UMI Research Press (Milligan, The Concerto...): Michigan
Example. 5.40.

Wollenweber: München-Gräfelfing
Examples. 5.9, 5.24.

Weekes & Co: London
Example. 5.61.

MANUSCRIPT SOURCE FOR MUSIC EXAMPLE

MS 2053 Nos. 1, 2, 3. Bibliothèque Nationale: Paris
Example. 5.49.

(BL) British Library, London, Music Library.

(VL) Victoria Library, London, Music Library.

(HL) Hastings Library, East Sussex, Music Library.

Other examples are from my own collection.

(BL) First and early editions.

(VL) Modern editions.

(HL) Modern editions.

Other examples, early and modern editions.

SOURCES

Very little of Dussek's repertory exists in authentic manuscript sources. Whenever possible first and early editions have been consulted and used as music examples in the thesis. It has not been practicable to obtain photographic reproductions of all the sources referred to. When these have not been available the author has copied the relevant passages by hand.

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 (Universal edition No. 2103)
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 piano sonata in E-flat, Op.6 No.2
 (Augener's edition No. 8094b)
 piano sonata in E-flat, Op.12 No.4
 (Peters' edition No. 8049)
- Cramer, Johann Baptist (1771-1858)
 piano concerto in E-flat, Op. 10
 (London: Preston, 1795)
 piano concerto in d, Op.16
 (London: Birchall, 1797)
 piano sonata in A-flat Op.29
 (London: Clementi, Banger, Hyde, Collard & Davis, 1803)
- Dussek, Jan Ladislav (1760-1812)
 piano sonata in C, Op.9 No.2 (C58)
 (Paris: Sieber, 1789)
 piano sonata in D, Op.9 No.3 (C59)
 (Paris: Sieber, 1789)
 harp and/or piano duet in F, Op.11 (C63)
 (Paris: Sieber, 1789)
 piano sonata in F, Op.12 No.1 (C64)
 (London: Preston, 1790)
 harp/piano concerto in E-flat, Op.15 (C53)
 (London: Longman & Broderip, 1791)
 harp/piano concerto in F, Op.17 (C78)
 (London: Longman & Broderip, c.1792)
 piano sonata in a, Op.18 No.2 (C80)
 (London: Preston, 1792)
 piano sonatina in G, Op.19 No.1 (C88)
 (London: Longman & Broderip, 1793)
 piano concerto in B-flat, Op.22 (C97)
 (London: Corri & Co., 1793)
 piano sonata in B-flat, Op.23 or 24 (C96)
 (London: Longman & Broderip, 1793)
 harp/piano duetto in F, Op.26 (C102)
 (London: Longman & Broderip, 1794)
 piano concerto in F, Op.27 (C104)
 (London: Corri, Dussek & Co., 1794)
 piano sonata in D, Op.25 No.2 (C127)
 (London: Corri, Dussek & Co., 1795)
 piano concerto in C, Op.29 (C125)
 (London: Longman & Broderip, 1795)
 harp/piano concerto in C, Op.30 (C129)
 (London: Corri, Dussek & Co., 1795)
 Rondeau à la Turque, Op.16 or 32 No.3 (C108)
 (London: Corri, Dussek & Co., 1796)
 two harp sonatas..., Op.34 (C147,148)
 (London: Corri, Dussek & Co., 1797)
 piano sonata in B-flat, Op.35 No.1 (C149)
 (London: Corri, Dussek & Co., 1797)
 six sonatinas for the harp, (C160-C165)
 (London: Dale, 1799; Prague: MAB No.22, 1989)

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- , piano sonata in G, Op.39 No.1 (C166)
 piano sonata in C, Op.39 No.2 (C167)
 piano sonata in B-flat Op.39 no.3 (C168)
 (London: Longman, Clementi & Co., 1799)
 piano concerto in B-flat, Op.40 (C153)
 (London: Corri, Dussek & Co., c.1799)
 favorite sonata for the harp in E-flat,
 Op.37 (C169)
 (London: Birchall, 1799)
 Dussek's celebrated duet for the harp and piano
 forte in E-flat, Op.38 (C170)
 (London: Birchall, 1799)
 piano quintet in f, Op.41 (C172)
 (Leipzig: Breitkopf & Härtel, 1803; repr. from
 B & H, 1849, Munich: Wollenweber, 1992)
 piano sonata in A, Op.43 (C177)
 (London: Clementi & Co., 1800; Prague: MAB No.59,
 1980), pp. 1-19
 piano sonata in B-flat, Op.45 No.1 (C179)
 (London: Clementi & Co., 1800; Prague: MAB No.59,
 1980), pp. 51-73
 piano concerto in g, Op.49 or 50 (C187)
 (Paris: Erard, 1801)
 piano quartet in E-flat, Op.56 (C197)
 (Hamburg: August Böhme c.1804; repr.
 Munich: Wollenweber, 1994)
 Fantasia & Fugue for the piano forte in f,
 Op.50 or 55 (C199)
 (London: Clementi & Co., 1804)
 piano sonata in f-sharp, Op.61 (C211)
 (Paris: Pleyel, 1807; Prague: MAB No.63,
 1982), pp. 1-20
 La Consolation, Op.62 (C212)
 (Universal edition, No.110)
 sonata for piano, flute and cello, Op.65 (C214)
 (Paris: Pleyel, 1807)
 piano sonata in A-flat, Op.64/70/71 (C221)
 (Paris: Pleyel, 1807; London: Boosey & Sons,
 1860), the latter as *Plus Ultra*, Op.71
 concerto for two pianos in B-flat, Op.63 (C206)
 (Paris: Autograph MS 2053 Nos. 1, 2, 3, 1805/6)
 sonata in C for 4 hands, Op.67 No.1 (C230)
 (Paris: Pleyel, 1809; Elkan-Vogel 1983 edition)
 XIIth Grand Concerto in E-flat, Op.70 (C238)
 (London: Cianchettini & Sperati, 1810)
 piano sonata in f, Op.77 (C259)
 (Paris: Naderman, 1812; Stuttgart: J.G.Cotta
 edition No.49, 1878)
 Dussek, Sophia (1775-1847)
 harp sonatas, Op.2 sets 1 and 2
 (London: Corri, Dussek & Co., 1795-1797)
 Field, John (1782-1837)
 piano sonata in E-flat, Op.1 No.1
 (London: Clementi & Co., 1801; repr. Stainer
 & Bell, 1981)

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- _____ piano concerto No.1 in E-flat, (1799)
(Leipzig: Breitkopf & Härtel, c.1815)
- Hummel, Johann Nepomuk (1778-1837)
piano sonata in C. Op.2 No.3. (1792)
(Musica Rara edition, M.R.1813)
piano concerto in A, c.1795
(Milligan, p.81)
piano sonata in E-flat, Op.13, 1803
(Leipzig: Universal reprint No.91)
- Krumpholtz, Johann Baptist (1745-1790)
harp concerto in F, No.6 Op.9
(Paris: Cousineau, 1785; repr. London: Longman & Broderip, 1795)
harp sonata in F, Op.12 No.1
(Paris: Cousineau, 1775; repr. London: Longman & Broderip, 1795)
harp sonatas in B-flat, E-flat and C, Op.13
(Paris: Naderman, 1788; repr. London: Longman & Broderip, 1795)
- Liszt, Franz (1811-1886)
Leibestraume, Notturmo, No.3
(Weekes edition, W.5749)
- Mendelssohn, Felix (1809-1847)
Scherzo in b
(Augener's edition No.9421)
The Hunting Song, Op.19 No.3
(London: Boosey & Sons c.1864)
- Mozart, Wolfgang Amadeus (1756-1791)
piano sonata in D, K.311
(London: Associated Board edition, AB273)
- Rameau, Jean-Philippe (1683-1764)
Les Niais de Sologne and Les Cyclopes,
Extracts from 1st Book of Pieces
(Paris: Durand, No.3846)
- Salieri, Antonio (1750-1825)
La Stessa la Stessissima in B-flat
(OU Scores, Beethoven I)
- Schubert, Franz (1797-1828)
Impromptu in G, Op.90 No.3
(Augener's edition No.12591)
- Schumann, Robert (1810-1856)
Kinderszenen, Op.15 No.13
(Augener's edition No.5866)
Blumenstück, Op.19
(Peters' edition No.7040)
Album für die Jugend, Op.68 No.10
(Augener's edition No.5874)
- Steibelt, Daniel Gottlieb (1765-1823)
piano sonata in C, Op.18 No.2
(London: Corri, Dussek & Co., 1796)
piano concerto in E, No.3 Op.33 and
harp concerto in E-flat
(London: Clementi, Banger, Hyde, Collard & Davis
1805 and 1807)
Étude in A, Op.78 No.3
(Novello edition dated 1915)

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piano sonata in A-flat, Op.39
(Augener's edition No.8470)

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(London: Lavenue, 1807; repr. Boosey, c.1859)

CHAPTER I

AN INTRODUCTION TO DUSSEK'S PIANO STYLE

The aim of this dissertation is to examine and describe the development of Dussek's piano style in his sonatas, concertos and chamber works. 'Piano style' here refers to accompaniment patterns, melodic figurations, textural enrichment and technical difficulties. By making comparisons with previous keyboard styles and those of Dussek's nearest contemporaries such as Clementi, Cramer, Field, Hummel and Weber, who were also experimenting with new piano styles, it is possible to assess Dussek's role in the development of musical composition taking place at this time.

By examining Dussek's performing career and publications, as well as the reviews and criticisms of nineteenth and twentieth century commentators in the English French and German newspapers, we can place into perspective his music, and the impact it had on his contemporaries and successors. As a result of this study a clearer picture of Dussek's piano style will emerge along with a more detailed assessment of the changes taking place in piano music generally at this time. This investigation will therefore lead to a better understanding of Dussek's contribution to the piano repertoire at the turn of the eighteenth century and thereafter.

Comprehensive investigation of Dussek's piano style is incomplete in previous studies. While considerable attention has been given to biographic details, and to some aspects of compositional style in his sonatas and concertos, his piano style is a feature that still requires further research. cursory references have been made in the literature to some of his textural innovations and to certain elements of his composing techniques, but it remains a field that needs an in-depth investigation.

One important factor which led to Dussek's innovations in piano style was his association with Broadwood, the piano manufacturer, who extended the keyboard compass. The extension of the keyboard range played a major role in moulding his piano style. Dussek's contact with music for the Single Action Pedal Harp, its composers and performers, also had an influence on his compositions. These aspects of his musical experiences are of the utmost importance when assessing the changes taking place in piano music and will prove invaluable when examining his contribution to piano style during the period in question.

Dussek's activities as a composer are closely bound up with the circumstances of his life. For this reason, a brief biography is necessary by way of introduction. Following that, a survey of the literature on Dussek is presented. As a conclusion to this chapter an overview of

the aims of this study and a summary of the remaining chapters of the thesis complete Chapter I.

Life

Jan Ladislav Dussek was born in Čáslav, a small town some 75km East of Prague on 12 February 1760,¹ of musical parents. He received his early training in the rudiments of music and keyboard performance from his father² and as a boy soprano in the choir of the Minorite church, in Jihlava. His musical education was continued there by his uncle, Father Ladislav Spinar.³ His subsequent period of study at the gymnasium in Kutná Hora and later at the University in Prague⁴ produced little evidence of his future skill as a musician. The first stage of Dussek's musical career, his formative period, began when he left his homeland in 1779 and travelled to Mechelen in Belgium, under the patronage of *le Comte de Maenner*, a

1. Anon. 'In Memoriam', *Hudební Revue*, 4 (1911), 207-208 (p.207). The entry for Dussek's birth in the records of the Church of St. Peter and Paul in Čáslav is as follows, 'Dussík Wenceslaus Joannes, filius Joannis natus 12 Februarii 1760' (p.49 in the Register of births). This information is given and illustrated in a booklet prepared by Milan Marek, entitled *Jan Ladislav Dusík a Čáslav*, (Čáslav, Czechoslovakia: Hipman, 1960).

2. Gottfried Johann Dlabacz, *Allgemeine Historisches Künstler-Lexikon für Böhmen*, 3 vols (Prague: Haase, 1815), I, 347-354 (p.348).

3. Jan Racek, and Václav Jan Sykora eds. *Jan Ladislav Dusík Sonate*, Nos. 46, 53, 59, and 63 of *Musica Antiqua Böhmen*, 4 vols (Prague: Artia, 1960-63 repr. Prague: Supraphon, 1980-84), I, p.xxiv.

4. Howard Allen Craw, 'A Biography and Thematic Catalog of the Works of J.L.Dussek (1760-1812)' (Ph.D. dissertation, University of Southern California, 1964), pp.20-22.

captain in the Austrian artillery. Initially, Dussek acted as a piano teacher there, but he also composed and appeared in public as a concert pianist, moving on to Amsterdam, where his success as a keyboard performer probably led to his invitation to The Hague.¹ He spent nearly a year (c.1781) giving lessons to the children of the Stadholder William V, ruler of Holland at that time. It was here, in The Hague, c.1782, that Dussek's first three piano concertos Opus 1, were published. Around the same period the three sonatas for piano with a violin accompaniment were published in Berlin as Opus 1.² For the next five years, Dussek led a peripatetic life travelling throughout the Low Countries, Russia, Germany and France building a reputation as a virtuoso concert performer, composer and teacher. During this time Dussek would have assimilated the music of the resident composers of these countries as well as prominent performers active elsewhere on the continent. C.P.E.Bach is purported to have given some advice to Dussek when he was in Hamburg in 1782. Although there is no primary source material for this information it was asserted by Fétis, who gives the date as 1783, rather than 1782,³ that:

In 1783 Dussek had reached his twenty-second year, and already his talent excited lively admiration; meanwhile he was at this time in

1.Ibid., p.23.

2.Ibid., pp.26, 28.

3.Ibid., pp.27-28.

some doubt, and this uncertainty made him take the decision to go to Hamburg to consult Charles-Philippe-Emmanuel-Bach. He received from him some useful advice and praise.¹

The information that Dussek consulted Charles Philip Emmanuel Bach whilst in Hamburg during this period, was repeated by Dussek's nephew when, in middle age, he wrote his 'Memoir of Dussek':

At Hamburg he received professional advice from that worthy son of the inimitable J. Sebastien, Charles Philip Emmanuel Bach. This he always mentioned *with particular pleasure*: indeed, he was one of the most ardent and sincere admirers of the Bach family; as also of the matchless Handel.²

Towards the end of 1786, Dussek travelled from Germany to Paris with the steward of the French ambassador to Berlin.³ At this time Dussek's career as a composer was still somewhat subsidiary to his skill on the keyboard. His arrival in France heralded a change in his

1. François Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd edn, 8 vols (Paris: Firmin - Didot, 1878), III, 95-96 (p.95). En 1783 Dussek avait atteint sa vingt-deuxième année, et déjà son talent excitait la vive admiration; cependant il était encore en doute sur lui-même, et ce doute lui fit prendre la résolution de se rendre à Hambourg pour consulter Charles-Philippe-Emmanuel Bach. Il en reçut d'utiles conseils et des éloges.

2. Pio Cianchettini, 'Memoir of Dussek'. *The Musical World*, 21 (1846), 312-313 (p.313).

3. Dlabacz, I, 348-349.

lifestyle. He was soon received as a regular visitor to the home of Beaumarchais¹ and was accepted in the city as a professor of the clavecin and forte-piano.² His piano compositions carried dedications to members of the aristocracy, among them Charles Ducrest,³ Chancellor to the Duc d'Orléans.

The next stage of Dussek's professional life followed his departure from Paris and his arrival in London early in 1789. The status and earning prospects of performers in London, particularly among the influx of foreign artists from the continent, presented an attractive and profitable future for him. The opportunities for keyboard players and composers in the musical life of the capital were developing rapidly with the steady growth in concerts both public and private.

Dussek's first public appearance in England was reported in an advertisement in *The Morning Herald* and *The World* for a forthcoming programme, being the fourth performance of the Professional Concert Hanover Square on

1. Jaroslav Kamper, 'Jan Ferdinand Opiz', *Lumir*, 37 (1909), 266-277 (p.276). Kamper quotes in this article from Opiz' diary.

2. *Calendrier Musical Universel*, 9 (1788), 260-263 (p.261) and 10 (1789), 290-294 (p.291). Dussek is listed under 'Maître de Clavecin ou Forte-Piano'. The addition of a (c) beside his name indicates he was also a composer.

3. Dussek dedicated his Piano Concerto Opus 3 in 1787 to Marquis Ducrest.

23 February 1789.¹ This proved to be the beginning of a productive and creative period of his career which opened up opportunities for performance, composition, teaching and finally an entry into the world of business. It marked a turning point in Dussek's style of composition. His co-operation with Broadwood,² the advent of the piano with *Additional Keys*, used in his compositions and concerto performances for the Salomon concerts, and the professional interest and contact with Haydn³ during his visits to London, all contributed to Dussek's position as a much admired and popular performer. During this period Dussek's personal life developed, as a friend and duo partner of the harpist Madame Krumpholtz,⁴ and with his marriage to Sophia Corri,⁵ daughter of Domenico Corri. He also entered into partnership with his father-in-law's music publishing firm Corri & Co.,⁶ which was later to cause him severe financial difficulties.

1. *The Morning Herald*, 21 February 1789, and *The World* 23 February 1789.

2. Mora Carroll, 'Dussek, Broadwood and the Additional Keys', *Harpsichord and fortepiano*, 8.1 (1999), 3-10.

3. Dlabacz, I, 350, letter in German from Haydn to Dussek's father, translated in *Grove's Dictionary of Music and Musicians*, 4th edn, ed. H.C. Colles, 5 vols (London: Macmillan, 1940), II, 120-122 (p.121).

4. *The Times*, 11 March 1791, a concert at Hanover Square with a 'Concertante Pedal Harp and Piano Forte, Madame Krumpholtz and Mr. Dussek'.

5. Marriage Register of St. Anne's, Soho., Microfilm Volume 19, Archives Department of the City of Westminster.

6. *The Times*, 29 June 1796, one of the first entries as Corri, Dussek & Co.

The business problems were only to be resolved with Corri's bankruptcy in 1800¹ and Dussek's rather swift departure to the continent, no doubt fearing committal to a debtors' prison. However, Dussek's decision to leave England at that time was perhaps a little premature, as Corri alone was made bankrupt. My own investigation shows that the entry in the 'Register of Dockets Struck and Commissions in Bankruptcy' had initially set down the names of Corri and his partners as if they were equally responsible as debtors on 7 April 1800. This judgement was 'Withheld' and Corri's name entered again ten days later as 'partner with John Louis Dussek and Natali Corri' on 17 April 1800, the date of Commission being the following day 18 April 1800. This procedure is explained in the 'notes to files' at the Public Record Office, which points out that partners or firms associated in business with a bankrupt, but not themselves bankrupts, are included in the register (which explains why the names of Dussek and Natali Corri were included beside Domenico Corri in the wording of the statement and designated as 'partner with...' but not bankrupts themselves).

The third stage in Dussek's personal and working life followed after his arrival in Hamburg by January

1. Public Record Office B4-25. Register of Bankrupts, 1800, No.313, Docket Struck 7.4.1800, but Commission Withheld, No.316, Docket Struck 17-4-1800, Date of Commission 18-4-1800.

1800.¹ He had left his wife Sophia in England and there is no evidence to suggest that he ever saw her again, although, for a time, he did correspond with her. This change in his circumstances led to his most technically innovative period of composition. Initially, he began a period of performing, composing and introducing potential purchasers to Clementi's pianos.² His intention was to save enough money to return to Bohemia, his homeland, to visit his ageing parents, which he achieved in September /October 1802. He was fêted in his home town and performed at several concerts both there and in Prague.³ It was during this visit that Jan Ferdinand Opiz, a Bohemian philosopher, was delegated to meet, talk and observe the actions of this famous musician from his own region of Čáslav. Opiz's reminiscences were written after many years had elapsed between the event and the telling, and could have been exaggerated. Nevertheless, such recollections provide an insight into a few of Dussek's experiences not otherwise recorded. These details are discussed and quoted in an article by Jaroslav Kamper.⁴

1. Ernst Ludwig Gerber, *Neues Historisch-Biographisches Lexikon der Tonkünstler*, 4 vols (Leipzig: Kühnel, 1812), I, 966-970 (col.967), gives his arrival as in January. The *Allgemeine Musikalische Zeitung*'s first reference of Dussek in Hamburg is February 1800, col.330.

2. British Library, Add. MS 33965 fols 196, 197, June 12 1800, letter to Clementi and to Longman, Clementi & Co.

3. *Prager Oberpostamzeitung*, 20 September and 25 October 1802 and *Prager Neuen Zeitung*, 27 October 1802; quoted in Craw's 'A Biography and Thematic Catalog', pp.122-126.

4. Jaroslav Kamper, pp.219-229, 266-277, and 300-304.

While Dussek was in Prague he visited the Strahov Monastery.¹ This memorable event took place on 9 October 1802 and it appears that on this occasion he was accompanied by a number of influential persons who signed the guest register either side of his name. An examination of the guest register reveals the names of an illustrious group who visited the monastery that day with Dussek. They included the Hungarian nobleman Albert Count Szta-ray, his sister Theresa, accompanied by the Comtesse D'happencourt, Victor d'Este, professor of physics and the Schmelzerns, father and son, the former being the head clerk of administration in the Čáslav region.²

Dussek returned to Leipzig in November 1802 and appeared in Braunschweig³ in December in a series of concerts organized by one of his former pupils a Mr. La Gaye.⁴

Dussek's meeting with Prince Louis Ferdinand of Prussia took place some time in 1803, and he was appoint-

1. Listed in the Museum in Čáslav is the *Versuch einer selbständigen literarischen Chronik von Böhmen*, 21 Bande (Handshr) 1801-1809, by Joannis Ferdinand Opiz, which are purported to be held at Památník národního písemnictví, Strahovské nádvi, 132 11838 Praha. (Unfortunately the manuscripts of these diaries were no longer available when I visited the Archive of the Strahov Monastery in 1998).

2. The guest register was made available to me by Jan Párek, Archivist at the Strahov Monastery Prague.

3. *Zeitung für die Elegante Welt*, 25 January 1803, p.86.

4. *Allgemeine Musikalische Zeitung*, December 1803, col. 161.

ed Kapellmeister to the Prince the following year.¹ The relationship that existed between Dussek and his patron was strengthened by their commitment to making music together, both composing and performing. The Prince, whose skill at the keyboard almost equalled that of Dussek's, became a pupil and close friend, while Dussek became his trusted companion and private secretary. Tragedy struck when the Prince was killed at the battle of Saalfeld on October 10 1806. Little is known of the short interim period that followed this episode in Dussek's life when he entered the service of Prince Isenburg. However, by the end of 1807 he was the Kapellmeister in the household of Talleyrand in Paris,² where he stayed until his death in March 1812.

Biographical Studies of Dussek

There has been a continuous strand of Dussek research through the nineteenth and twentieth centuries which can be divided into 1) biography 2) music studies. Early research into Dussek began with biographical studies. The many life sketches of Dussek which have been published in musical magazines, dictionaries, and substantial biographies/lexikons over the years, have been

1. The following announcement appeared in French in the *Gazette Nationale*, of 6 October 1804, under the heading, "Hamburg, September 26. M. Dussek is named kapellmeister to the Prince Louis of Prussia". Quoted by Craw in 'A Biography and Thematic Catalog', pp.139-140.

2. *Allgemeine Musikalische Zeitung*, 2 September 1807, col. 788.

largely based on the work of Dlabacz¹ and Fétis². However, certain information from these two authors includes incorrect dates and inaccurate details, causing some confusion when repeated in later biographical material.

Dlabacz gained his knowledge of Dussek's date of birth (incorrectly given as 9 February 1761), and early years from his mother Veronica Dussek for entry in his *Künstler-Lexikon* when he visited Čáslav in 1788. The accuracy of this information is in some doubt as it dwells on Dussek's position at the French court and meeting with Marie Antoinette, for which there is no reliable evidence.³ The royal connection may have been suggested in Dussek's letters home as it would have met with a more favourable response than his association with the occupants of the Palais Royal, the Orléans faction were known to be in conflict with the court.

Fétis, a later biographer, first published his *Biographie universelle des musiciens...* in 1835-44 and then produced a second edition in 1860-1865, which was republished in 1878.⁴ He persisted with the wrong date of Dussek's birth, which, however, was already entered correctly in Choron and Fayolle's *Dictionnaire Historique*

1.Dlabacz, I, 348-353.

2.Fétis, III, 95-96.

3.Dlabacz, I, 349.

4.Fétis, III, 95-96.

Des Musiciens, published in Paris in 1810, and continued to state that Dussek played before the queen (Marie Antoinette) and that he received from her 'advantageous offers'.

Two further but relatively unimportant, short biographies that have not come to the fore in references to previous literature were written in the early nineteenth century. The first is Thomas Busby's *Concert Room and Orchestra Anecdotes of Music and Musicians* (1825).¹ He refers to Dussek as Jean-Louis, the French equivalent of his baptismal name and the name by which he was known to his wife Sophia. Although there are certain biographical errors Busby at least established the correct year of Dussek's birth. The second biography is included in a French publication *Le Pianiste* (1833/34), in which the editor Charles Chaulieu gives a long and detailed account of the man and his music, describing Dussek as a - 'Man of conscience who never abused his popularity and whose entire life was a ladder of progress'.² After a short biography, Chaulieu praises many of Dussek's piano sonatas, while regarding the piano quintet, quartet and ninth concerto as having a tendency to melancholy which Dussek

1. Thomas Busby, *Concert Room and Orchestra Anecdotes of Music and Musicians Ancient and Modern*, 3 vols (London: Clementi, 1825), I, 284.

2. Charles Chaulieu, 'J.L. Dussek', *Le Pianiste*, 1.10 (1833-1834), 145-151 (p.146). *Homme de conscience, il n'a jamais abusé de sa popularité, et sa vie entière a été une échelle de progrès.*

developed later in his career as a composer. He describes his own personal experience in receiving advice from Dussek with details of his successes during his final years in Paris.¹

Short periodical articles from c.1825 onwards have included discussions on Dussek's life and music. A 'Memoir of Johann Ludwig Dussek' was published in *The Harmonicon*, giving a short outline of his life. It praises the record of his performances and attempts to compile a list of Dussek's works by opus number.² Dussek's nephew Pio Cianchettini wrote in the *Memoir* of his uncle, 'he might have been styled one of the most amiable and accomplished gentlemen of the day'. He dwells mainly on Dussek's virtues and skill in languages, leaving much left unsaid that could have been useful for later research. Cianchettini was only a boy when Dussek died and may have forgotten much in the intervening years.³ Alexander W. Thayer's five articles⁴, written in 1861 ostensibly to commemorate Dussek's centenary, contribute useful information. He draws on Dlabacz's *Künstler Lexicon für Böhmen* for much of the material. Although he

1. Ibid., pp.145-151.

2. Anon, 'Memoir of Johann Ludwig Dussek', *The Harmonicon*, 3 (1825), 1-2.

3. Cianchettini, pp.312-323.

4. Alexander W. Thayer, 'Dussik, Dussek, Duschek', *The Musical World*, 36 (1861), 629-631, 646-647, 660-662, 676-677, 741-742.

attempts some early biographical details, by his own admission he leaves out most of - 'the English part of Dussek's life', concentrating on events after 1800. Apart from Dlabacz, Thayer's research also draws on Spohr,¹ and on the *Allgemeine Musikalische Zeitung*. Jaroslav Kamper, in his above mentioned article in the Czech periodical *Lumir*, revealed further biographical information on Dussek, gleaned from the diaries of Opiz. Speaking freely to Opiz, during his visit to his homeland in 1802, Dussek, without suspecting his words were carefully noted down, gave the name of the princess with whom he had a love affair, prior to his arrival in Paris in 1786. It was the Princess Radziwill.² Several contributions appeared in the *Hudební Revue* during the period 1911-1917,³ and in the *Hudební Vychova* in 1929.⁴ These are all biographical in nature. The *Vychova* periodical has useful detailed information on Dussek's family in Cáslav, with illustrations that include a picture of the house where he was born. An article by Henri de Curzon in *Le Guide Musical* in 1912 marked the centenary of Dussek's

1. Louis Spohr, *Louis Spohr's Autobiography*, trans., from the German, 2 vols (London: Longman, Roberts & Green, 1865).

2. Jaroslav Kamper, p.276, p.277, and p.300.

3. Anon, 'In Memoriam', *Hudební Revue*, 4 (1911), 207-208. Otakar Kamper, 'Jan Ladislav Dusík', *Hudební Revue*, 5 (1912), 225-230. Jan Löwenbach, 'K Podobizne Dusíkove', *Hudební Revue*, 7 (1914), 223-224. Anon, 'Dopis J.L.Dusíka a Zofie Dusíkové', *Hudební Revue*, 10 (1917), 83-84.

4. Jan Busek, 'Rod Dusíkův', *Hudební Vychova*, 10 (1929), 22-24.

death.¹ Max Unger in 1914² and Pierre Socanne in 1934³ both discussed certain aspects of Dussek's life. The former, while giving early biographical details in much the same way as previous writers, provides important information about Dussek after his arrival in Hamburg c.1800, up to and during the time when he was in the service of his patron Prince Louis Ferdinand. This includes very useful references to concerts and letters. Socanne dwelt on the love affair Dussek was believed to have had with the 'Princess of the North', following his departure from England, but no substantial evidence exists for this theory; a love affair was initially reported by Fétis to have taken place with a princess shortly after Dussek arrived in Hamburg in 1800, a liason which Fétis said lasted two years.⁴ Dussek was supposed to have gone to her retreat on the Danish frontier. However, the suggestion of this happening and Dussek's subsequent absence would have been out of the question at the time as he was engaged in a busy concert schedule during this period.

During the twentieth century certain discrepancies

1. Henri de Curzon, 'J.L.Dussek à propos de son centenaire (1812-1912)', *Le Guide Musical*, 57 (1912), 227-229.

2. Max Unger, 'Beiträge zur Lebensbeschreibung Johann Ladislaus Dusseks' *Neue Musikzeitung*, 35 (1914), 170-174.

3. Pierre Socanne, 'J.L.Dussek - Sophia et la princesse ou les vagabondages d'un virtuose', *Le Guide du Concert*, 20 (1934), 551-553, 583-584, 615-617.

4. Fétis, III, 95.

in the accounts of Dussek's life and career have been rectified, and much of the biographical material has been refined over the course of time, culminating in Howard Allen Craw's excellent dissertation 'A Biography and Thematic Catalog of the Works of J.L.Dussek 1760-1812', completed in 1964. This work concentrates on events in Dussek's life, listing and dating his works, but does not comment on his music and matters of style.

Craw's dissertation, gives a comprehensive summary of previous literature and research into the life of J.L.Dussek. He provides a succinct account of the composer's education, concert performances, publications, extant letters, newspaper criticisms and patrons. However, there are gaps in Craw's overall survey. He has repeated the idea that 'Dussek fled to England at the time of the French Revolution',¹ as he did 'Dussek's flight to escape creditors'.² An early reference to Dussek leaving Paris at the commencement of the French Revolution is made in the first volume of Choron and Fayolle's dictionary.³ This information was repeated by Fétis and from then on by various biographers. The fall of the Bastille was in July 1789 and Dussek was in London by February 1789 a little too early to class him as an emigré, the majority of whom left France in 1793.

1.Craw, 'A Biography and Thematic Catalog', p.48.

2.Ibid., p.105.

3.A.Choron et F.Fayolle, *Dictionnaire Historique des Musiciens*, 2 vols (Paris: Valade, and Lenormant, 1810), I, 200.

Dussek's decision to leave Paris and come to England was more likely to have been economic rather than political and closely related to an interest in the English piano and the opportunities for a concert career in London.

Craw touches lightly on the problem that arose between Dussek and his wife Sophia during 1796 and on the financial troubles that led up to Dussek's departure from England towards the end of 1799/beginning of 1800. However, as far as the Corri and Dussek financial problems were concerned, the flight to escape creditors, so vividly described by Da Ponte in his memoirs¹ written many years after these events (c.1823), were greatly exaggerated. Da Ponte stated that Dussek fled to Paris (he in fact went to Hamburg), and that Corri was sent to Newgate, which did not happen on this occasion. The charge of bankruptcy against Dussek was 'Withheld' (see above) and proceedings only taken against Corri whereupon he was discharged, receiving his Certificate of Conformity on 15 November 1800.² (Further additions to Craw, are enlarged on and can be found in the Appendix.)

Studies of Dussek's music

Dussek's works have been studied by musicologists

1. Lorenzo Da Ponte, *Memoirs of Lorenzo Da Ponte: Mozart's Librettist*, trans. and ed. by L.A. Shepherd (London: Routledge; New York: Houghton Mifflin, 1929), pp.326-327.

2. Public Record Office, B6-10, Certificates of Conformity 1800, pp.122-123.

and biographers spasmodically since his death in 1812 and although the concensus of opinion rests on what Newman sees as 'pre-romanticisms in his style and piano writing',¹ few have examined his compositional style in detail.

The first dissertation on Dussek's life and music, was written in German by Leo Schiffer in 1914². This work includes a biography and a study of Dussek's sonatas and concertos with a discussion of their harmonic style and form. Schiffer dwells primarily on the first movements and also comments lightly on the Adagios and Rondos.

The next dissertation on the subject of Dussek's music is Karel Krafka's, 'Romantické Prvky v Klavírních Sonátách Jana Ladislava Dusíka' (Unpublished doctoral dissertation in musicology, University of Brno, 1950), written in Czech. Craw writes:

He (Krafka) briefly sketched Dussek's biography and discussed the piano sonatas according to the various aspects of musical style, such as form, melody, rhythm, and harmony. There was a bibliography, an incomplete listing of works but no attempt to establish dates for the works discussed. Krafka concluded that Dussek's music, while primarily classical, is romantic in its use of chromaticisms in melody and harmony. In this respect, Dussek was a forerun-

1. William S. Newman, *The Sonata Since Beethoven*, 3rd edn (New York and London: Norton, 1983), p. 659.

2. Fr. Leopold Schiffer, 'Johann Ladislaus Dussek, seine Sonaten und seine Konzerte' (Inaugural Dissertation, University of Munich, Borna-Leipzig 1914).

ner of Chopin, Schumann, and Liszt.¹

Two relatively recent studies have been produced in America, covering the sonatas and concertos in some depth. Orin Louis Grossman's thorough work on 'The Piano Sonatas of Jan Ludislav(sic) Dussek (1760-1812)', a doctoral dissertation completed in 1975, is a detailed analysis of Dussek's solo piano sonatas.² Grossman discusses the form and tonality in these works and perhaps more importantly sees Dussek's most significant contribution as being in the areas of harmony and texture. Some fourteen years later this was followed by Margaret Elizabeth Douth's doctoral dissertation 'The Concertos of Jan Ladislav Dussek (1760-1812)', completed in 1989, which comprises a movement-by-movement appraisal of the form and harmonic procedures in Dussek's piano concertos, including those for harp and piano. She also clearly chronicles Dussek's gradual expansion of tonality within these works.³ Both conclude that Dussek was an influential composer whose music bridged the transition from Classic to Romantic practice.

1.Craw, 'A Biography and Thematic Catalog', p.2. This work was translated for Craw by Stanislas V. Klíma of Prague.

2.Orin Louis Grossman, 'The Piano Sonatas of Jan Ludislav(sic) Dussek (1760-1812)' (Ph.D. dissertation, Yale University, 1975).

3.Margaret Elizabeth Douth, 'The Concertos of Jan Ladislav Dussek (1760-1812)' (Ph.D. dissertation, University of Kentucky, 1989).

Although Grossman's and Douth's dissertations recognize certain stylistic mannerisms in Dussek's sonatas and concertos, they do not centre, in depth, on his keyboard figurations and the development of his keyboard style. Grossman discusses Dussek's most significant contribution as being in the areas of harmony and texture, he describes the nature of this contribution and how Dussek's contemporaries assessed his music. He identifies Dussek as an 'interesting and influential composer' whose later works are 'quite at home in the nineteenth century'.¹

Margaret Douth's dissertation deals with the movements in Dussek's concertos from chamber to bravura in some depth and methodically chronicles his gradual expansion of tonality within these works. Her scholarly study and analysis of the form, harmony and texture in the concertos provides a thorough background to a better understanding of Dussek's composing methods. She identifies Dussek as a 'developer of a Romantic harmonic style within the boundaries of Classical forms'.² However, although she refers to the works composed for harp or piano, with a description of the differences arising in figuration, she does not attach any particular importance to the harp and its idioms in relation to his overall keyboard style.

Other literature relating to Dussek's music includes

1. Grossman, p.ii.

2. Douth, p.301.

Thomas Milligan's *The Concerto and London's Musical Culture in the Late Eighteenth Century*,¹ in which he devotes considerable space to discussing Dussek's piano and harp concertos. Various examples are given of the developmental aspects during the late eighteenth century and he points out the unique features of each particular work under discussion. Milligan includes comparisons with contemporary composers with useful publication dates and details. A valuable concert diary concludes his work.

A comprehensive study of piano music in London during the period in question is Nicholas Temperley's monumental *The London Pianoforte School (1766-1860)*.² Volume 6 of this series contains a selection of Dussek's sonatas and several of his shorter and lighter works for solo piano as well as contemporary compositions by other members of the London Pianoforte School. The duet and the work for two pianos are included with comparable items in volumes 19 and 20 of the series. This contribution comprises facsimiles of first editions, programme notes and brief biographies. The inclusion of works that have long since been out-of-print and available only in specialist libraries is a useful addition to music resources of this period. Temperley writes:

1. Thomas B. Milligan, *The Concerto and London's Musical Culture in the Late Eighteenth Century* (Ann Arbor, Michigan: UMI Research Press, 1983).

2. Nicholas Temperley, General Editor, *The London Pianoforte School*, 20 vols (New York and London: Garland Publishing Inc. 1985/6).

Dussek's influence on later music of the London Pianoforte School was equal to Clementi's. He stands at the head of the more lyrical, Romantic branch; Field, Pinto, and Sterndale Bennett were all indebted to him. The Victorian critic J.W.Davison regarded him as the greatest of all composers of piano music (MSML, February 1835, p.7; MW 25(1850, p.1). His influence likewise extends to Schubert, Mendelssohn, Schumann, and Brahms, and is to be detected also in the later works of Clementi (see volumes 4 and 5, Introductions).¹

A very substantial and pertinent reference to Dussek and his music can be found in the sixteen pages devoted to his life and works by William S. Newman in his *The Sonata Since Beethoven*. Newman introduces some of the theories discussed in this dissertation, however, space does not allow him to pursue them in any great depth. Nevertheless, he refers to certain aspects of Dussek's music related to textures, accompaniment patterns, form and harmonic style, and includes a concordance of 42 Selected Sonatas by J.L.Dussek.²

Katalin Komlós in her book *Fortepianos and their Music* devotes considerable space to comments on Dussek and his music, beginning with 'pianism is the essential feature of Dussek's compositions', she writes:

1.Temperley, VI, p.xii. (MSML is the Musical Supplement to the Musical Library and MW is the Musical World).

2.Newman, *The Sonata Since Beethoven*, pp.658-675.

The keyboard music of Dussek looks and sounds as if the composer was not even a contemporary of Mozart or Pleyel...but the music is also distinct from Clementi's austere, often contrapuntal style. The typical texture of a Dussek sonata is thick and difficult to play from a technical point of view, and the performance indications tend to go to extremes.¹

Komlós sees much that is forward looking in Dussek's music and categorically states that 'all evaluations of Dussek's keyboard works recognize that they anticipate the style of romantic composers...There are resemblances in melody, texture, rhythmic contour and harmonic usage'.² Like Newman, her discussion of topics relevant to this dissertation is only brief.

Dissertation Overview

Studies of Dussek's music to date investigate several facets of his compositional style, but some aspects of his writing, such as his use of the *Additional Keys*, fluid figurations, thicker textures and bravura techniques, important factors in the formation of his mature style, remain relatively untouched. His musical partnership with Madame Krumpholtz, who, with her husband's compositions, appeared to be the inspiration behind many of his works, is not wholly recognized. Dussek's suggestion to John Broadwood to extend the pianoforte compass, initially in 1789, from five to five and a half octaves

1.Katalin Komlós, *Fortepianos and their Music: Germany, Austria, and England, 1760-1800* (Oxford: Clarendon Press, 1995), p.63.

2.Ibid., pp.65-66.

and then to six octaves in 1794, a dominating factor in his music, was not fully appreciated. His use of the *Additional Keys*, which in turn influenced his style of writing as well as that of his successors, has not been considered as a major factor in the overall development of keyboard composition. This dissertation attempts to examine these areas of Dussek's contribution and answer some basic questions about his music, initially, by studying the field in which he made his most significant impact on piano music, and to specify the nature of his contribution. In addition, to examine the relationship of important elements of his compositional style, which are dealt with in comparisons made with specific works, illustrating how he influenced later composers. Finally, to evaluate how his works were assessed by both contemporary and posthumous critics.

Chapter II, 'Dussek, Broadwood and the Additional Keys', introduces one of the most important aspects of Dussek's music and early career as piano virtuoso, composer, teacher and partner in his father-in-law's music publishing business. It investigates Dussek's connection with Broadwood and establishes the strong relationship that existed between him and the London pianoforte manufacturer who, at Dussek's suggestion, extended the keyboard range. It presents important primary as well as secondary source material relating to his involvement with the piano business. This includes the transporting of instruments to and from Dussek's concert venues and the premises of Corri, Dussek & Co at 67 Dean Street and

28 Haymarket. It gives details of the commissions paid to the firm by Broadwood for recommendation, as well as the sales and purchase of pianos, with prices for both trade and general public. The chapter also includes a record of customers purchasing pianos with and without the additional keys (c.1794-1796) and sets out to reveal Dussek's part in the promotion of the piano with the extended compass. The cooperation between Dussek and Broadwood, which was a vital element in the history of the early piano, is a major factor in the background to the development of Dussek's piano style.

Chapter III, 'Dussek's Music and the Additional Keys', examines the extent to which the *Additional Keys* became a characteristic part of Dussek's piano works, and concludes that their use was continuous in his concertos and spasmodic in his sonatas. This chapter also sets out to investigate the reasons behind Dussek's decision to drop the option of 'with or without the additional keys', for a short period in his solo piano works. The inclusion of the extra notes was held back until the ownership of pianos with the extended compass became more common both in England and on the continent. The chapter emphasizes Dussek's contribution to a new piano style by illustrating how these extra notes in the treble became a recognizable feature of his 'Grand' piano concertos. Only a few examples exist of the lower extension of the bass octave, it was seldom used in his piano works. Dussek used the *Additional Keys* in both his piano quintet and piano quartet and they became an integral part of his

elaborate figurations. These were particularly noticeable in the development of his later piano sonatas. The chapter considers Dussek's influence on his contemporaries through his promotion of the extended keyboard and the resulting impact on the piano music of the later 19th century.

Chapter IV deals with 'Dussek and the Harp'. It traces his relationship with the talented harpist Madame Krumpholtz and follows through the many works he composed for her performances and their appearances together at the Hanover Square Rooms. It suggests the influence, not only of her virtuosic technique but of her husband's harp music and of the French harp composers working in Paris in the late eighteenth century. Dussek's wife is shown to be profiting from the publications of her modest harp sonatas, from which she built a career based on Dussek's reputation. The chapter discusses the increased marketing opportunities offered when music, playable on the piano and the harp both as separate editions and from the same score, was composed and published. It examines the structure and tuning system of the Single Action Pedal Harp and highlights the keys available without re-tuning. The lack of chromaticisms in music designed for both instruments is explained by illustrating the idioms of harp composition and the parallels found in Dussek's piano works. It assesses further evidence that the harp and its music made a significant impact on Dussek's compositional style, a procedure not taken up by his

contemporaries.

Chapter V, 'Dussek and his treatment of piano textures', investigates his composing techniques with an emphasis on his accompanying figures and elaborate figurations. It examines examples of figurations with wide stretches and illustrates his thicker textures and harp-like motives, demonstrating them as part of his contribution to the development of a new piano style. The chapter also proceeds to an in-depth study of keyboard techniques used by Dussek and his contemporaries in their piano sonatas, noting the first appearance of various techniques in order to compare and consider their qualities and similarities. References are made to how he was influenced by the harp, and the effect it had on his compositions with his use of many of the harp idioms in his piano works. Comparisons are made between Dussek's *Plus Ultra* piano sonata and Woelfl's *Non Plus Ultra* piano sonata, as prime examples of virtuoso keyboard compositions in that era. London contemporaries and their piano works are studied in relation to Dussek's output, noting the ways in which he may have influenced them.

Chapter VI, 'Contemporary and posthumous assessments of Dussek's music', presents contemporary and posthumous appraisals of Dussek's keyboard works. It reveals the clear understanding by his peers and commentators, particularly those in the foreign press, of his immense contribution to the development of piano style. It also reveals the esteem with which his compositions were held

in Germany. Illustrations taken from the London press, the Leipzig *Allgemeine Musikalische Zeitung*, various articles in music magazines, and biographical sketches in journals and memoirs, show to what extent his music was respected during his lifetime and for a few years following his death in 1812. Reasons for the gradual decline in Dussek's popularity are presented.

Chapter VII, 'Conclusion', looks at Dussek's legacy, the playing and publishing of his music after his death and the influence it had on later composers. It considers how often his works were performed and how frequently his works appeared on publishers' lists. It also considers whether it was his sonatas, concertos or lighter pieces that were the most popular choices. The chapter examines Ringer's theories as to the 'stylistic parallels' that exist between the works of Dussek and Beethoven, and includes examples of other resemblances that can be identified between Beethoven's and Dussek's compositions. Lastly, it indicates which composers are regarded by modern scholars as having been influenced by Dussek's music, with some more names that might be added to the list.

This dissertation sets out to fill an important gap in previous scholarly research on Dussek by examining his contribution to the development of keyboard techniques during the 1790s and early 1800s. Certain changes were taking place in piano music, due much to Dussek's influence during this period. This opinion is scarcely

reflected in modern literature, yet it was strongly argued in the first half of the nineteenth century.

Some new biographical details are included in this chapter, mainly to put the record straight regarding major events in Dussek's life and career. These include his departure from France, his first performance in England in February 1789 and his withdrawal to the continent when he needlessly feared a debtors' prison in 1799/1800 (my research produced evidence that he was not made bankrupt). The main purpose of the study however, is to underline Dussek's position in the history of musical style, and to reveal his important contribution to the piano repertory of the nineteenth century.

CHAPTER II

DUSSEK, BROADWOOD AND THE ADDITIONAL KEYS

There is compelling evidence that Dussek had more to do with the extension of the keyboard compass than any other pianist/composer of his time. After his arrival in England in 1789 he lost no time in suggesting to John Broadwood, the leading piano manufacturer in London, that he should increase the pianoforte range from five to five and a half octaves by adding extra notes in the treble.¹

Broadwood's pianos were already well known in Paris. Clementi had ordered one during his stay there in 1781 and the Belgian harpsichord and piano maker Pascal Tarkin, 'Keeper of the King's Instruments to Louis XV' who was living and working in the city, had imported four Broadwood Squares in 1784². England then was the source of a significant number of pianos in France and as Stewart Pollens states in his book *The Early Pianoforte* 'many Broadwood Square pianos from the late eighteenth century bear bi-lingual (English and French) labels that indicate how to regulate the action and prevent the dampers from rattling'.³ Dussek as a performer and

1.Hipkins Alfred James, *Personal Notebooks*, MS c. 1881 (pages not numbered), ref: 2185/LEB/7/19-23, held in the Broadwood Archive, housed at the Surrey History Centre. Hipkins' first entry referring to Dussek is '1789 Nov 20 Mr Duseck (Dussek) for a grand p.f.' in *Notebook No. 8*.

2.David Wainwright, *Broadwood by Appointment* (London: Quiller Press, 1982), p.58 and p.62.

3.Stewart Pollens, *The Early Pianoforte* (Cambridge: Cambridge University Press, 1995), p.222.

listed as a 'Maitre de Clavecin ou Forte-Piano'¹ in the city would very likely have played some of Broadwood's pianos in Paris during his stay there from 1786 to 1789.

The idea to have the piano compass extended may have come to Dussek at this period. He had already experienced the wider range of the Single Action Pedal Harp, popular amongst the musical élite in the city, and been well informed of the improvements and changes being made to this instrument, first publicized in the Paris press in February 1786². He would also have been aware that useful results were accomplished by close co-operation between the Bohemian composer/performer J.B.Krumpholtz and the harp manufacturers Cousineau and Naderman when they worked together³. Perhaps he saw himself in this role as composer/performer with Broadwood the manufacturer.

Secondary sources tell us that after his arrival in England, it was Dussek who suggested to John Broadwood that he increase the range of the piano compass and it is these sources that identify him as the principal figure in the extension of the piano compass. There are several historical accounts on the subject of their collaboration. Reminiscences, old records copied by a Broadwood employee and notes made by members of the Broadwood

1. *Calendrier Musical Universel*, 9 (1788), 261 and 10 (1789), 291.

2. *Ibid.*, 9 (1788), 11-12 (p.12).

3. *Ibid.*, 9 (1788), 11-12 and 10 (1789), 8-9.

family, all indicate that the initial idea for the production of pianos with a wider compass came from Dussek, and his subsequent preoccupation with these extra notes in the treble signifies his commitment to their use. It therefore seems possible that Dussek came to London from Paris, not only to accompany Madame Krumpholtz as her lover in 1789¹, as generally supposed, but with the resolute purpose of influencing the course of events taking place in the piano industry at that time.

It is unfortunate, however, that the most important primary sources - the relevant Broadwood books - for this critical period have disappeared. This is due mainly to deterioration, the papers/documents having suffered severely from damp at some point in time. Nevertheless, by using other primary sources which include certain records from 1794 onwards that are still available, it is possible to establish that Dussek had a very close relationship with Broadwoods throughout his stay in London. These sources support the later claims which give Dussek the credit for providing John Broadwood with the impetus to extend the piano's compass.

Dussek and Broadwood's business relationship

Evidence from existing primary and reliable secondary sources suggests that a business deal was struck between John Broadwood and Dussek such that they both enjoyed a

1.M.H.Tribout de Morembert, 'Une virtuose de la harpe au XVIII^e siècle ANNE-MARIE STECKLER', *Extrait des Mémoires de l'Académie Nationale de Metz*, 6 (1962), 1-13 (p.10).

profitable enterprise which continued throughout the decade. On the one hand Broadwood benefited from the sales of the much improved Grand Piano with the *Additional Keys*, and on the other Dussek's virtuosic performance on these instruments, with his compositions highlighting the virtues of the extra notes in the treble, made him one of the most progressive pianists of his day. Although unfortunately the Broadwood Ledgers containing customers accounts for the period 1789-1793 have long since disappeared, the records for the period 1794-1796 have survived¹. They contain evidence of a growing demand, with several illustrious names on their books, for pianos with the *Additional Keys* (see Table 2.1), while revealing a satisfactory income for Dussek from commissions earned in respect of recommendation (see Table 2.2). This arrangement satisfied both a thriving amateur market and professional musicians, while securing a comfortable income for these two protagonists.

The increasing interest in obtaining a piano with *Additional Keys* is revealed by the number of customers Broadwood supplied after the five-and-a-half-octave grands had 'become quite common'² in 1793. The accounts from this period have not survived, but, according to David Rowland, the fact that these pianos were sold in large numbers and had 'become quite common' in 1793 'is

1. The Broadwood 'Ledgers', in the Broadwood Archive 1794-1800, Microfilm of Ledger C, Reel 1, (1794-1796).

2. Hipkins' *Notebook*, No.8,

borne out by the high proportion of five-and-a-half octave models among the surviving Broadwood grands made in the years 1793 and 1794 - probably well over half'¹. According to Wainwright, figures taken from the earliest numbers of Grand Pianofortes recorded in 1796, a No.521 was supplied in 1793 and a No. 656 in 1794, which, at a rough estimate, signifies the production of some 135 'Grands' in a year². Taking Hipkins' figures for the ten years 1786-1796, when he gives the overall production to be 1000 Grands, bearing in mind the general increase in supply and demand after the first few years (No.40 was made in 1786)³, a conservative estimate works out at an average of just over 100 Grands per year. C.F.Colt includes an illustration of one of these instruments, dated 30 November 1794, in his article 'Early Pianos', where he writes on the history and character of this Broadwood piano⁴.

Table 2.1 represents a few of the regular customer accounts, showing those who purchased a Grand Piano Forte with the *Additional Keys*. Wainwright states that between February and May 1794 as many as nine grands were sold as

1.David Rowland, 'Piano music and keyboard compass in the 1790s', *Early Music*, 27 (1999), 283-293 (p.284).

2.Wainwright, *Broadwood by Appointment*, p.328.

3.Hipkins' *Notebook*, No.8 (Wainwright gives this figure for 1788).

4.C.F.Colt, 'Early Pianos', *Early Music*, 1 (1973), 27-33 (p.30).

'Chance' sales¹. He goes on to say 'though the square was still the major selling line, the Broadwood Ledgers for 1794-1796 demonstrate the growing popularity of the grand, and the rate at which the fashionable world rushed to trade in not only harpsichords and small square pianos but also grands of earlier make for the new instrument with additional keys'.²

When a prospective buyer purchased an instrument through recommendation it was the custom to pass on a commission to the intermediary. Alternatively if the buyer was connected professionally in any way with the trade, as performer, teacher, composer or salesman, then a reduction in the price of the piano was expected. Both Corri and Dussek profited from this arrangement. Table 2.2, shows a number of commissions paid to Corri, Dussek and Co., in July 1795.

The success of the Broadwood and Dussek collaboration is especially revealed when the close links between them were at their strongest in the mid 1790s. Dussek was at the height of his popularity in London as a virtuoso, composer and teacher. His marriage to Sophia Corri in August 1792 had eventually brought with it the offer of a partnership with her father in the family firm of Corri & Co., music sellers and publishers. Early evidence of this appears in an advertisement in *The Times* on June 27th

1. Wainwright, *Broadwood by Appointment*, pp.78-79.

2. *Ibid.*, pp.76-77.

1794 for Dussek's *Three Sonatas for the PIANOFORTE* arranged also for the *Piano Forte* with extra keys, with flute accompaniment and a *Grand Concerto* under the business name of Corri, Dussek & Co. The Broadwood Ledger at this time had an account for Corri & Co¹ and one for Corri, Dussek & Co². The former carried the main purchase of pianos with an additional title, namely *Our Account of Goods*, to be sold on from the Scottish branch in Edinburgh and the London premises in Dean Street and Haymarket, (see Table 2.3) while the latter related to smaller items and commissions earned (see Table 2.2).

The close co-operation between manufacturer and composer extended further and was to serve both their interests not only to Broadwood's advantage in finding an outlet through recommendation for the sale of his pianos but to procure a market for Dussek's music. The custom of having music for sale at the piano showroom which, in this case, included Dussek's as well as other Corri, Dussek & Co's publications, was part of a general tradition where instruments were sold, and which has continued until the present day. Extant ledger accounts for Corri and Dussek show an arrangement of sale or return for these works (see Table 2.4). They also reveal a history of the portage of pianos to various destinations and a pertinent record of a rapidly growing market in the sale

1. The Broadwood 'Ledgers', Microfilm of Ledger C, Reel 1, (1794-1796). p.53.

2. Ibid., p.50.

of these instruments. Above all the well-known personalities who were both Broadwood's customers and Dussek's pupils/dedicatées come to light in the pages. The list reads much like a *Who's Who* in the artistic life of London, with requests for repairs and minor purchases, and the inevitable tuning, for their recently acquired pianos *with or without Additional Keys*. Such names as de Visme¹, Bartolozzi², and Chinnery³, were but a few who were instantly recognizable from Dussek's dedications and among the new owners of a Broadwood piano in 1795/6.

The Broadwood Accounts reveal that their agents bought at a trade price and sold on at an agreed retail price. The cost to Corri for the Grand with *Additional Keys* was 50 guineas which, as the retail price stood at 20 guineas more than this, he could sell on for 70 guineas unless he chose to undercut his supplier or negotiated a trade-in with an exchange. The small common piano-forte which he purchased for 15 guineas, could in turn realize 20 guineas. This was the going rate if the piano was bought directly from the Broadwood showroom by a customer who was not a professional musician or a member

1. *Dussek's Grand Overture For Two Performers on One Piano Forte, with the Additional Keys.....Dedicated to the Miss de Vismes*. Published by Corri, Dussek & Co in 1796.

2. *Trois Sonates Pour le Piano-Forte avec Accompagnement d'un Violon ad Libitum Dédiées à Mlle. T. Jansen...* Op.13 published by J. Dale in 1790. Therese Jansen married Gaetano Bartolozzi at St. James's Picadilly on 16 May 1795.

3. *A Sonata for the Grand & Small Piano Forte with additional Keys, composed and dedicated to Mrs Chinnery...* Op.24, published by Longman & Broderip in 1793.

of the trade. Table 2.3 illustrates the debit side of Corri & Co's Account, dating from the initial stages of the partnership between Corri and Dussek although the latter's name is not included on this account. The rate of discount to the trade was generally 25%. Nevertheless it appears that the greater the price of the piano the greater the discount, which often reached 20 guineas for the top range of pianos. The amount allowed for discount appears to run parallel to the commissions earned by Corri and Dussek when recommending a prospective customer. Their account was credited with 20 guineas (see Table 2.2), after Mrs/Miss Rawlinson purchased a piano for 70 guineas in May 1795. (see Table 2.1).

With Dussek's pupils buying pianos directly from Broadwoods, the amount of commission he received for recommendation depended on the type of instrument and manner in which it was purchased, ranging from four to twenty guineas. A second-hand 'GPF' (Grand Pianoforte) sold to a Mrs Birch in May 1795 for 50 guineas (see Table 2.1) realized a commission of 10 guineas (see Table 2.2) whereas a small common pianoforte at 20/25 guineas, with variations in price according to ornamentation etc., brought a return of 20%. An exchange with an existing instrument appears to stand at 5 guineas. Table 2.2 represents a section of the credit side of Corri, Dussek & Co's Account showing a list of 'commissions allowed them', on pianos sold by Broadwood's for the period 1st September 1794 to July 7th 1795.

Comments included in the Corri, Dussek & Co's Ledger Account reveal an underlying history of concerts and events in the portorage of pianos. Broadwoods not only supplied instruments to and from Dean Street and Haymarket, the business premises occupied by Corri and Dussek, but delivered to various concert venues. Delivery to Hanover Square and Covent Garden would almost certainly be for a Dussek performance. On the 19th and 26th February 1796 he played a concerto at the Theatre Royal Covent Garden.¹ The entry in the Ledger Account reads:- 'Feb 1796 Porterage of Grand Piano to & from Covent Garden & tuning £1.7s 0d'.² Similarly, there are further entries. The removal of a piano and harp:- 'Aug 1796 Caravan with Grand Piano & Harp to Hammersmith 7s 0d'³ - confirms the date when Dussek and Sophia moved out of her father's house to live in Hammersmith in August 1796. This incident was vividly portrayed by Le Baron Roger Portalis when he published the contents of the diaries and journals of the painter Henrie-Pierre Danloux⁴. Danloux painted a portrait of Dussek in the summer of 1796 and was aware of the marital problems existing between Dussek

1. *The Times*, 19 February and 26 February 1796.

2. The Broadwood 'Ledgers', Microfilm of Ledger C, p.50.

3. *Ibid.*, p.50

4. Le Baron Roger Portalis, *Henrie-Pierre Danloux peintre de Portraits et Son Journal durant l'émigration (1753-1809)* (Paris: Pour la Société des Bibliophiles François, 1910), p.239.

and Sophia and the consequences which brought about their departure from London (albeit only temporary). Their return is implied in a later entry in the Broadwood books when a piano was 'transferred from Hammersmith' in November of that year.¹

The information contained in these Corri and Dussek Accounts is enlarged upon by the notes made by A.J.Hipkins, a much respected employee in the Broadwood business and according to David Wainwright, 'a meticulous historian of the Broadwood family'². He studied the original day books, ledgers and journals before many of them were destroyed. During his time as showroom manager, c.1881, he set down most of the important information available from these early records in two small pocket notebooks numbered 7 and 8, on the history of the Tschudis and Broadwoods, particularly the background to the harpsichord business.³ As very few primary documents have survived and little is left from the period relating to Dussek's association with the Broadwood business, Hipkins's notes have become an invaluable secondary source for details of the developments of Broadwood's pianos.

It is apparent that Hipkins picked out the most important musicians as a priority when recounting the

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- 1.The Broadwood 'Ledgers', Microfilm of Ledger C, p.50.
 - 2.Wainwright, *Broadwood by Appointment*, p.215.
 - 3.Hipkins' *Notebooks*.

everyday happenings that were written down, first by John Broadwood and then after April 1790 by his son James. At this point Hipkins notices that it is James that continues the record with the words 'his father's writing appears rarely'¹. The majority of named entries refer to Dussek, giving the impression that he acted as a focal point or initiator of a certain pattern of events that were to unfold during the 1790s. The first of these appears with the date '1789 Nov 20 Mr Duseck(Dussek) for a grand pf'. A brief statement is inserted by Hipkins in *Notebook* No.8, saying that Dussek, 'first plays March 3 (Drury Lane) and March 9 (Gallini's) 1790' - a positive indication that he played on a Broadwood Piano for each of these occasions. Hipkins then notes dates in 1791 for the movement of pianos followed by an appropriate comment:

March 11 Mr Dussek for taking Grand Piano to Hanover Square 2/6, March 12 Mr Dussek's Grand Piano brought(sic) from the Concert Room Hanover Square 2/6.

The first occasion on which we notice separate entries for taking and bringing for a concert it seems likely the first time a PF was left all night in a Concert Room that did not belong there. The occasion was the first appearance of Haydn in Salomon's Concerts. All three concerts, including Haydn's Benefits May 16 & 30 were supplied in this way.- "for one night".²

1.Hipkins' *Notebook* No. 8.

2.Ibid.,

The first dates specified by Hipkins for Dussek's use of Broadwood's pianos coincide with Dussek's advertised performances. March 3rd 1790 was his first Oratorio Night, when he played a 'new concerto' at the Theatre Royal Drury Lane¹. On March 9th Dussek played a *Sonata* in a concert at Hanover Square for the Benefit of Messrs. Le Fèvre, Perret, Buch and Duvernoy from the *Concert Spirituel* Paris².

The policy of supplying a piano for an important virtuoso performer appears to have been an advertising strategy that produced encouraging results. Broadwood supplied J.B.Cramer with a pianoforte for his first recorded public recital on 25 February 1793, at the Hanover Square Rooms³. The leaving of an instrument in the Concert Room overnight appears to be a relatively new venture. Presumably the late hour when the concert ended did not recommend the packing up and transportation of the piano back to their premises until the next day.⁴

1. *Public Advertiser*, 3 March 1790.

2. *Morning Herald*, 9 March 1790. Information received from Simon McVeigh, *Calendar of London Concerts 1750-1800*, Goldsmiths' College, University of London.

3. Wainwright, *Broadwood by Appointment*, p.75. Hipkins' *Notebook*, No.8. 'The first mention of J.B.Cramer playing in public is at Hanover Square (Professional Concert) Feb 25 1793.'

4. William Weber, 'London a City of Unrivalled Riches: The Benefit Concert' in *The Classical Era* ed. by Neal Zaslaw (London: Macmillan, 1989), p.312. "The doors opened at seven and the concert began at 8 o'clock. Programmes might run for three hours because it was expected that some people would move among various theatres and concert halls in order to take in special interests".

March 11th 1791 was the first of the Haydn/Salomon Series and it was also the first of many Dussek and Madame Krumpholtz's piano and harp performances of his *Concertante*, which they evidently played at Haydn's Benefit on May 16th.¹

It is most noticeable that Dussek held the centre stage in the Broadwood Journals at that period and never more so than in the following quotation from Hipkins' *Notebook*:

June 22 1791 Mr. Dussek for carriage of GP to Brompton.
June 25 lent Dussek a Pf Haydn went to Lisson Grove in order to compose *Orfeo ed Euridice*. Dussek evidently lent the favourite Grand to Haydn while he is in Lisson Grove and one goes to Dussek at Brompton to take its place.²

Dussek's respect for his own Broadwood piano is plainly revealed by his generosity in lending his instrument to Haydn at this time.

Discounts and commissions on the sale of pianos were variable during the mid 1790s, as has been shown in the Broadwood Ledger Accounts. Hipkins also refers to the 'customary discount of 25 per cent'. However, the discount was of an approximate nature when the amounts were set down in the *Letter Book* 'first dated 1793'. This was 'chiefly written by James B or sometimes by the Clerk W^m Adcock' and carefully recorded by Hipkins in his *Note-*

1. *The Times*, advertised 12 May 1791, 'Mr Haydn respectfully acquaints...his concert will be on 16th May'.

2. Hipkins' *Notebook*, No.8

book. 'Grands', he writes, 'selling in England at 65 guineas are offered to professors at 50 and 48 guineas. Grands to CC in alt. at 70 guineas to MS and Prof at 50 and 54 guineas'. In writing to a Mr. Roche of Cork he says, 'we hope you will not think £48.6s too much for them'. 'Small PF to CC in alt. 24 guineas and 18 guineas'. "We will make deductions to you as in the common pianofortes." By July 1799 Grands with 'add keys to the bass', were being offered by Broadwoods at the retail price of 80 guineas.¹ a cryptic note is included in Hipkins' *Notebook* in 1800, saying 'for we seldom sell a PF but through a professor who is never contented with a larger profit that(sic) what a shop requires'.²

These business dealings of Broadwoods demonstrate the important financial aspect of the piano trade in late 18th century London. In turn they represent the need for the composer and piano manufacturer to work in close cooperation. Wainwright comments on this aspect with, 'which came first, the development of the piano or the increasing demands of the composers upon the instrument?'³ Professor Dent sums up this important question in the following words:

It is a mistaken view of history to suppose that makers of instruments preceded composers in the discovery of new possibilities. It is

1. Hipkins' *Notebook*, No.8.

2. Ibid.

3. Wainwright, *Broadwood by Appointment*, p.81.

only the second-rate composers who are stimulated by mechanical inventions; the great composers imagine new possibilities and it is they who suggest to the instrument makers the directions in which they can improve their wares...'¹

It was undoubtedly Dussek who shaped the course of events leading to the expansion of the keyboard compass and it was Dussek who demonstrated, in his music, the advantages gained from 'the new possibilities' achieved in using the *Additional Keys*, particularly in his Grand Piano Concertos. His close association with Broadwood, which included social² as well as business meetings, profited both of them. Together they fuelled an expanding market of enthusiastic amateurs; Broadwood with his Grand and small Square pianos, Dussek with virtuosic music for the concert hall and lighter works for the drawing room.

Dussek and the Additional Keys

On securing the wider keyboard range for his own compositional needs and promoting the *Additional Keys* in his piano concertos, Dussek developed the upper limits of piano music. However, the existence of a piano with a greater range than the customary five octaves was not entirely unknown before Broadwood extended the compass. Charles Burney's instrument made for him by Merlin, apparently in 1777 and claimed by Burney to be the first

1. Edward J. Dent 'The Style of Schubert', *The Dominant*, 1.8 (June 1928), 11-17, (p.15).

2. Portalis, p.239, 'et Dussek devant dîner chez Broadwood le facteur de pianos...'

made with six octaves,¹ may have come to the attention of Dussek when he became the piano teacher to Burney's grandson during 1789.² However, regular production of pianos containing an extra half-octave in the treble only began with Broadwood in 1789.

The Hipkins' *Notebooks* reveal the most important steps taking place in piano manufacture and sales at this period in time. Nevertheless, when assessing the date for the introduction of the greater range, he once again places Dussek at the forefront. Hipkins recorded, 'John Broadwood writing in a letter to Mr. Bradford of Charleston, 13 November 1793':

We now make most of the Grand Pianofortes in compass to CC in alt. We have made some so for these three years past, the first to Please Dussek which being much liked Cramer J^r had one of us so that now they are become quite common and we have just begun to make some of the small Pianofortes up to that compass³

In addition to Hipkins' *Notebook*, another important secondary source dates from the nineteenth century. Some notes were made by descendants of John Broadwood and privately printed for the Broadwoods in 1862. This small

1. *The letters of Dr. Charles Burney: 1751-1784*, ed. by Alvaro Ribeiro (Oxford: Clarendon Press, 1991), I. 251-252.

2. *Burney Letters*, Manuscript Room, British Library, Barrett Collection Eg. 3692 fol. 99, fols 105-6.

3. Hipkins' *Notebook* No.8, entered under the heading 'Compass', and taken from what he describes as the *Waste Book*.

book, apart from outlining the improvements and different stages in the progress of the Grand and small piano, with detailed reference to the changes made in the construction of these instruments, reveals certain facts clearly giving Dussek the credit for suggesting the *Additional Keys*. James Broadwood writes:

Soon after the introduction of the additional keys in the Grand Piano, by John Broadwood, at the suggestion of *Dussek*, the additional half-octave was added to the old scale of five octaves in the Small or Square Piano, to the manifest deterioration of the tones in the treble and tenor parts (fn. In these square pianos only. The addition to the Grand was a great improvement.)- till William Southwell, of Dublin, invented a mode by which an extension of the sounding-board was made practicable, an improvement considered by Pianoforte Makers as one of the first importance.¹

A further comment by J.S.Broadwood, is apposite here. He writes:

Dussek came to England about 1792 and, at his request John Broadwood introduced the additional keys: the novelty of these upper notes so pleased in the several concerts he played at, that they soon became generally introduced in all Piano fortes.²

The footnotes supplied to these comments made by J.S.Broadwood, were presumably added by his son, H.F.Broadwood in 1862. In these entries he includes the following information:

1. J.S.Broadwood, *Some Notes Made by J.S.Broadwood 1838 with observations and elucidations by H.F.Broadwood 1862* (London: for the author, 1862), p.9.

2. Ibid., pp.13-14. The date 1792 for Dussek's arrival in England is incorrect; his first concert performance in London was in February 1789. I am grateful to Simon McVeigh for drawing my attention to this date.

1792

Grand Pianofortes, six Octaves, C to C, (one sold to Mrs Beaumont)...70 Guineas.¹

I find by our books, under the date 1792, that by this time, some of the Grand Pianos had re-adopted the last bass $\frac{1}{2}$ -octave of the Harpsichord scale, and with the addition of J.B.'s $\frac{1}{2}$ -treble octave had attained to the unprecedentedly extended scale of C to C--six octaves.²

These footnotes end with a charming tribute to Dussek with the words:-"Father Dussek, the friend, adviser, and patron of John Broadwood in 1792".³

Although the arrival of the six-octave Grand is twice entered as 1792 by H.F.Broadwood in his footnotes to *Some Notes Made by J.S.Broadwood...*, this date is contradicted by other information gleaned from the records studied by both A.J.Hipkins and William Dale. Although the former comments in his *Notebook* No.8, that some pianos in 1793 and 1794 were made up to GG, he states categorically 'The first six Oct^{ve} Grand was made in 1794' and proceeds to copy the account of a Mrs Cusmajor, Cannons, 7 May 1794, 'A Grand piano (No.607) in compass from C in the bass below the common to C in alt. £73.10s.' which indicates that the price for the lower extension had remained the same as the $5\frac{1}{2}$ octave Grand for this particular customer (see Table 2.1 Ledger A/c).

1.Ibid., p.3

2.Ibid., p.13.

3.Ibid., p.13.

William Dale spent his early years in the house where Burket Schudi lived and carried on his trade. Dale made a careful search of old business books dating from the eighteenth century which he found there. From these old records he gathered information for a book not only about Schudi's work, but on the history of the early days of the Grand pianoforte, and in doing so he discovered a source referring to Dussek's acquisition of a six-octave piano, Dale wrote:

The crowd of musicians whose names appear in the books in the two last decades of the eighteenth century belong properly to the early days of the grand pianoforte. They include every name of any importance, but it would be outside the scope of this work to dwell upon them. One of the most frequently quoted names is that of Dussek, for whom in 1794 the first grand pianoforte with six octaves is made¹

Both Hipkins and Dale came by this information independently and, although they agree, it is not possible to be certain whether it was 1792 or 1794 when the first six-octave Grand was produced. Nevertheless, if Mrs Beaumont's Account could be located stating her purchase as outlined by H.F. Broadwood to be in 1792 it would strengthen the case for the earlier date.

Given Dussek's interest in the development of the keyboard range, his association with Broadwood and the above remarks made by Dale, it seems likely that Dussek would have been the first of the London virtuoso pianists

1. William Dale, *Tschudi - The Harpsichord Maker* (London: Constable, 1913), p.72.

to want such an instrument, and it was he, and then only on one occasion during this period, who published a work requiring the six-octave compass. It was his *Grand Overture For Two Performers On One Piano-Forte..with Additional Keys* which he performed with his wife Sophia, at Salomon's fifth concert of the season held at the Hanover Square Rooms on March 17th 1796.¹

When Mrs Papendiek recounted her memories of the London concert scene for her Journal², her words contained a ring of truth. Her position as lady-in-waiting to the queen gave her a certain entry into an élite circle and her attendance at the Salomon/Haydn concerts c.1791 and her comments on the performance of singers and instrumentalists appearing at that time, places her at the centre of musical London in the early years of the 1790s. Mrs Papendiek gave her first impressions of Dussek's playing. She remembers on whose pianos he performed and gives her own reasons for the extension of the keyboard compass and who was responsible for the *Additional Keys*, as the following quotations suggest:

A pianoforte of Broadwood's was then brought in with as much ease as a chair, and immediately after Dussek followed, supported by John Cramer, whose father stood forward as leader, Salomon and other great men of the day being grouped around him.

1. *The Times*, advertised 15 March and 16 March 1796 for Thursday next the 17th.

2. Mrs Charlotte Papendiek, *Court and Private Life in the Time of Queen Charlotte*, ed. by Mrs Vernon Delves Broughton, 2 vols (London: Richard Bentley & Son, 1887).

To accompany that inimitable harp-player, Madame Krumpholtus(sic), Dussek had four notes in the treble added to his pianoforte, which has now extended to three more in the treble and three in the bass, by all makers.¹

Although Mrs Papendiek's recollections lacked a certain accuracy, they provide a separate and an independent account of a musician who evidently left a strong impression on her at the time, particularly in relation to the piano upon which he played and the reason for the extension to the keyboard range. Mrs Papendiek's assumption that Dussek had the extra notes added to the treble to accompany 'that inimitable harp-player' bore more than an idle notion on her part. The concertante performances shared by Dussek on the piano and Madame Krumpholtz on the harp, were well documented from 1791-1793. Bearing in mind that the compass of the Single Action Pedal harp was FF-d⁴, there seems to be a strong case for the two instruments to have comparable ranges. As it happens, one of his early works for harp and/or piano his *Duetto for the Harp and Piano Forte or Two Piano Fortes (one with additional keys)*, Opus 26, published in 1794, included the extra notes in the treble in the primo part.

The secondary sources of Hipkins, Broadwood, Dale

1. Mrs Papendiek, II, 183-184. It appears from this description of the extra notes that Mrs Papendiek kept exclusively to the alphabetical names for the notes (the white notes on the piano) and disregarded the sharps and flats, i.e. g a b c, in the treble and c d e in the bass and later a further three in the treble taking the compass up to f⁴ by the early 1800s.

and Mrs Papendiek, provide confirmation that it was Dussek who prompted Broadwood to extend the piano's compass. A $5\frac{1}{2}$ -octave range was achieved in 1789 and a 6-octave either in 1792 or 1794. The expansion of the compass on the Broadwood pianos was soon adopted by other piano manufacturers, and became a symbol of the forward looking development in the history of the eighteenth century piano. The most important stages taking place at Broadwoods at the close of the era are summarized in the following table.

The Extension of the Compass on the Broadwood Pianos after Dussek's intervention in 1789

<i>Instrument</i>	<i>Year</i>	<i>Compass</i>
Broadwood grand	1789	FF-c ⁴
Broadwood square	1793	FF-c ⁴
Broadwood grand	1794	CC-c ⁴

Dussek and Broadwood - postscript

Dussek's preference for Broadwood's pianos remained steadfast until his departure from London in 1799. This was in spite of his friend Clementi entering into partnership in 1798 with Longman, a printer and seller of music, and, perhaps more importantly, a manufacturer of pianos. The Broadwood *Porters Book*¹ records the 'taking

1. The Broadwood 'Porters Book' ref:- 2185/JB/42/1, from 24 Dec 1798 to 20 Nov 1800, recently restored.

GPF to Covent Garden and back' for Dussek in 1799. The entries specify dates when he gave concerto performances there on February 13th and 20th¹ and again on March 13th², when Dussek performed his *Military Concerto*. The *Porters Book* also records 'taking GPF' for him to Willis's Rooms at the beginning of May³ and the 'taking 2 GPF's on May 22'⁴, when Dussek joined Cramer in the latter's *Duet for Two Pianos*, written for the occasion.

When Dussek left England he severed his link with Broadwood and began a reciprocal arrangement with Longman, Clementi & Co., who were then established as music publishers as well as piano manufacturers⁵. He promoted their pianos by playing them and introducing them to his pupils and associates, earning a commission on their sales⁶ in much the same way as he had done with Broadwood. Clementi, meanwhile, obtained the rights to publish

1. *The Times* 13 February and 20 February 1799

2. *The Morning Post - Gazetteer*, 13 March 1799.

3. *The True Briton*, 6 May 1799.

4. *The Times*, advertised 20 May 1799.

5. Leon Plantinga, *Clementi His Life and Music* (London: Oxford University Press, 1977), p.155.

6. Letter to Longman, Clementi & Co., from Dussek in Hamburg 'May 16 1800'; in the Harvard Theatre Collection, The Houghton Library, Harvard University. Followed by 'June 12 1800', British Library Add. MS. 33965, fols 196-197, and '22 August 1800', British Library Add. MS. 33965, fol. 198.

Dussek's works in England¹. Dussek wrote to the firm in May 1800, 'I hope it will be no objection with You to pay me the Two above mentioned works with Instruments'.² This was a very convenient business arrangement, to have his music published in England and to act as a salesman for Clementi's pianos, where he could receive some of the proceeds from the sales of pianos in lieu of payment for his works. This collaboration was not available from Broadwoods, who could not offer the additional service of publishing and his long association with them appears to have come to an end.

Dussek's connection with Broadwoods and his suggestion to them to promote a piano with a wider keyboard compass initiated a vital change in his own piano composition. It influenced his already bravura style as seen in his *Grand Concerto* published in 1793 and started a sales promotion that could only benefit the piano manufacturer. The *Additional Keys* readily became acceptable under Dussek's personal endorsement and were an established optional extra by the turn of the century.

The close business relationship that existed between John Broadwood and Dussek during the last decade of the eighteenth century was fuelled to a certain extent by

1. A letter written by Clementi from his London firm, and dated December 9 1801, Dr. Max Unger, *Muzio Clementis Leben* (Langensalza: Hermann Beyer & Söhne, 1914), p.103.

2. 'May 16 1800', Dussek's letter from Hamburg addressed to Longman, Clementi & Co., in the Harvard Theatre Collection, The Houghton Library, Harvard University.

their reliance on each other. John Broadwood, a successful London piano manufacturer and J.L.Dussek a renowned concert pianist together formed an amicable personal partnership creating the instrument to match the brilliance of virtuosic performance. It was John Broadwood's policy to provide visiting professional pianists with one of the Broadwood instruments for their concert appearances. In this manner it encouraged the musical public to choose one of their pianos to purchase, or even hire, for themselves or their daughters.

The suggestion by Dussek to John Broadwood to extend the piano compass had far reaching consequences, not only did Dussek include the extra dimension in several of his sonatas and in his 'Grand' piano concertos, but he was soon closely followed by a few of his contemporaries, such as J.B.Cramer and by many minor keyboard composers eager to instil novelty into their pieces with the use of the higher range. Broadwood too was closely followed by his competitors, the principal among them being the firm Longman & Broderip, who advertised their own pianos 'with additional keys' on the title pages of their sheet music.

Dussek was a valuable asset to John Broadwood, and although Dussek's role in the extension of the piano compass was readily acknowledged by John Broadwood and later by his son, it has not been generally accepted in musical literature. Nevertheless, Dussek's intervention remains an important contribution to the development of the piano repertory of the nineteenth century.

CHAPTER III

DUSSEK'S MUSIC AND THE ADDITIONAL KEYS

The extended keyboard compass

The extra notes in the treble held an important position in the changes taking place to the English piano in the late eighteenth and early nineteenth centuries. The expansion of the keyboard compass had a lasting effect on both pianists and composers, not only in widening the parameters of the compositional range, but by becoming the basis on which the piano music of the future developed. These 'notes' were known to composers, printers, publishers and piano manufacturers alike as the *Additional Keys* and for a decade or more piano works and sellers of instruments specified *with or without Additional Keys*, either on title pages or in the details of individual piano sales.

Dussek was known for his brilliant extemporisation and was said to 'Prelude' before beginning his concerto performances and to display his powers in 'bravura' techniques towards the end of a movement in a cadenza.¹ It may have been in these moments that Dussek used the full expanse of the extended keyboard range. However, the first of Dussek's compositions to include the extra notes in the treble were not published until three years after they were added to Broadwood's instruments.

1. Mrs Papendiek, II, 183-184.

While Dussek's initial approach to the introduction of the *Additional Keys* in his piano sonatas involved an element of novelty, they made a decided impact when he included them more frequently in his 'Grand' pianoforte concertos, beginning with his Opus 22 published by Corri & Co., in 1793. From then on, the extra notes in the treble rapidly became a feature of Dussek's music and an integral part of his piano style. They readily became part of his bravura patterns and figurations that enhanced his professional keyboard works which he performed at the Salomon Subscription Concerts and at Oratorio Nights during the 1790s.

The later addition to the keyboard range of the lower half bass octave(CC-EE), increasing the compass to six-octaves, introduced by Broadwood to the Grand Piano-Forte in 1794, remained relatively untouched by Dussek in his piano compositions. There is only one instance in music published during his London period when he used these bottom notes. They occur in the Secondo part of the *Molto Allegro* movement of his *Grand Overture For Two Performers on One Piano Forte With the Additional Keys...*, published by Corri, Dussek & Co., in 1796¹. Dussek placed '8' below E in the bass [bar 64] and [bar 72] and similarly '8' below E-flat in the bass [bar 184]. Dussek and his wife performed this work for the first

1. Dussek's *Grand Overture For Two Performers on One Piano Forte, with the Additional Keys...*, published by Corri, Dussek & Co. Entered at Stationers' Hall 12 December 1796.

time at Salomon's Concert 17 March 1796¹

A more disputable low note - a printer's error perhaps- was included by Dussek in the *Countess of Sutherland's Reel*, arranged as a Rondo and published by Corri & Co., in 1795² where a low EE-flat [bar 193], does complete the sequential pattern of the two previous bars. (This low note was clearly printed again by C.Wheatstone when he published this piece c.1815.) It is strange to find such a low note included in a piece for amateurs, who, on the whole, were unlikely to have owned the most up-to-date pianos.

The additional low notes on the six-octave piano could well have remained as a feature for doubling the bass in octaves to add strength to the relatively weaker lower tones of the piano in the late eighteenth and early nineteenth century, rather than occupying a specific place in the current musical notation, as not many six-octave pianos were in circulation at this time. Rosamond Harding comments on this situation in her book *The Piano-Forte*, when she writes:

Owing to the thin strings still in use the bass of the early nineteenth-century pianofortes was often too weak to support the harmonies if both hands played with the same force, and it seems to have been necessary in some cases to strike

1. *The Times*, concert advertised 15 and 16 March 1796.

2. Entered at Stationers' Hall, 21 February 1795.

more boldly with the left hand than with the right. In order to do this Dussek is said to have taken his seat a little to the left of the middle of the pianoforte; in fact the phrase "Il basso ben marcato" occurs frequently in the music of this period.¹

Although Dussek does not appear to use the expression "Il basso ben marcato", in his music, he probably rectified the inadequacy of single bass notes either by the above method or by adding the lower octave, when available, for his own performance. Clementi, in some of his early sonatas specifies *poco marc*, when a sequence of bass octaves gives way to single notes due to the limitations of the keyboard compass (Opus 12 No.4/i).

The first of Dussek's piano sonatas to use the extra range was published by Longman & Broderip as *A Sonata for the Grand & Small Piano Forte with additional keys*, composed and dedicated to Mrs Chinnery... Opus 24². Mrs Chinnery was undoubtedly one of Dussek's pupils and presumably it was her husband who purchased a 'GP with add keys' from Broadwood in May 1796 (see Table 2.1). Longman & Broderip were both sellers of pianos and music publishers, who could confidently produce instruments and compositions to match the new development in keyboard extension. They described themselves on the front cover

1. Rosamond E. Harding, *The Piano-Forte: Its History Traced to the Great Exhibition of 1851*, 2nd edn (Old Woking: The Gresham Press, 1978), p.177.

2. Stationers' Hall, 19 November 1793, British Library Manuscript Room Microfilm M985 Reel 7, p.192.

of Dussek's sonata as 'Manufacturers of the new invented Grand Piano Forte, Harpsichords, Grand & Small Piano Fortes, with and without additional keys...' They were not only supplying the new pianos but enthusiastically promoting the music to go with them¹.

The first edition of Opus 24 uses the octavo sign in preference to either printing an excessive number of high ledger lines, or indeed including extra staves, used in later publications to accommodate music for pianos with or without additional keys. Six months after launching Dussek's sonata with additional keys Longman & Broderip published a version of this work entitled, on the front cover, *A Sonata for the PianoForte with Accompaniment for a Violin Oeuvre XXVII* and inside on the first page 'Op. 24 for the additional keys arranged for a common Piano-Forte or Harpsichord'. This composition was entered by Longman & Broderip at Stationers' Hall May 23 1794, with the Opus number 27, which was later dropped in favour of 24. The latter work contains suitable changes in the figurations that satisfy the compass of the five octave piano and was presumably issued to satisfy a marketing need either in the UK, by supplying an accompanied sonata for the amateur musician who had not yet acquired an English piano with the extended compass, or on the continent where the majority of pianos had a five-octave

1. Rowland, 'Piano music and keyboard compass in the 1790s', p.286. 'Longman & Broderip were selling pianos with additional keys by the autumn of 1793.'

compass.

In the version for the *Additional Keys* the keyboard patterns, figurations and scalar passages are formed on a more expansive scale, while the accompanied sonata continues to observe the overall rhythmic and melodic textures of the solo sonata but within the modest dimensions of a restricted compass. There are certain bar by bar differences between the two editions, but the motives which gather momentum as the work progresses evoke a feeling of climax which is heightened in the version using the *Additional Keys*, illustrated in the first movement [bars 46-47, 51, 53, 54 and 76] (Ex. 3.1).

The same year Longman & Broderip published another of Dussek's works, it was entered at Stationers' Hall in May 1794, (see Chapter II) with the title *A Duetto for the Harp & Piano Forte or Two Piano Fortes (one with additional keys)* Opus XXVI. The primo part for Harp/Piano does not exceed a^3 (some continental pianos went up to a^3) which, while being within the compass of the harp is beyond the range of the five octave piano. The primo part of this duo was intended for harp or piano, the secondo for piano only. Dussek drew on his *Duo Pour Deux Forte Piano Ou Harpe et Forte Piano* Opus 11 c.1789, for the first and second movements of this work. For the third movement he used that of his harp/piano concerto Opus 17, published by Sieber in c.1792. Opus XXVI is discussed in more detail in Chapter IV. However, by studying some of the main differences that were brought about with the

extra notes in the treble. it is possible to see the use made of them by the harp when playing the primo part of the first movement as well as the figurations available to the piano with the *Additional Keys* when performed as a two piano work [bars 28-29,36-38/32-34] (Ex. 3.2).

At about the same time as Longman & Broderip started printing Dussek's music in 1793, Domenico Corri began publishing his son-in law's lighter works. He also issued *Dussek's Grand Concerto as performed at Mr Salomon's & at the Professional Concerts, composed for the pianoforte, with additional keys and also adapted for any Other Piano Forte or Harpsichord, with Accompaniments...Op.22*¹. The Opus 22 was a new virtuosic approach for Dussek, after his modest chamber works and somewhat restrained brilliant style of his earlier bravura concertos. This composition represents the beginning of his Grand Concertos. The score was also adapted for the five octave compass, a process achieved by adding extra staves, with the message, 'NB. These lines with the smaller notes are for the Piano Forte's without Additional Keys'. Slight variations occur in the figurations of the two versions without altering the character of the work and the main thematic content remains throughout. The extended passages of scales are introduced initially in bars 73-74, during the first solo keyboard entry, which was a typical approach to Dussek's treatment of the *Additional Keys* (Ex. 3.3).

1. *The Times*, 13 December 1793.

Dussek's *2d Grand Concerto in F, for the Piano-Forte, with Additional Keys, Arranged Likewise for those Without*, Opus 27, was published by Corri, Dussek & Co., in December 1794¹ again using extra staves to give an alternative version, with the 'message' inserted during the first solo entry as before. The inclusion of an octavo sign combines with the extra staves to assist the reading of the extended passages of scalar patterns in tenths and thirds [bars 89-92] (Ex. 3.4).

While illustrating Dussek's use of the *Additional Keys* in this concerto, it is necessary to evaluate certain aspects of his composing technique. Among these are bravura patterns and figurations that opened out with the more expansive use of the keyboard. Repeated phrases, at different pitch levels, create a greater degree of climax by judicious use of the higher notes. An example taken from the first movement of Dussek's Concerto in F, shows a particular phrase spelt out three times beginning on f^3 , then g^3 and finally on a^3 rising to c^4 [bars 244-252] (Ex. 3.5a). Similar to this are sections of rhythmic sequences often covering four octaves and rising through different pitch levels to a cadential point as in Dussek's Opus 22 [bars 114-117] (Ex. 3.5b). Extended passages of scales, arpeggios and sequences effectively use the extra notes in the treble to contribute to a turbulent mood, again seen in an example from the first

1. *The Times*, 16 December 1794

movement of Dussek's Opus 27, [bars 312-315] (Ex. 3.6). This concerto must have been a special favourite with the composer, as he is reputed to have performed it on several occasions many years after its initial appearance. With a brilliant new finale/cadenza it received several accolades and was proclaimed a great success at a concert in Leipzig in May 1807¹ and in the Paris concerts of 1808² and 1809³.

When Longman & Broderip published *Dussek's Third Grand Concerto in C composed for the PianoForte, with or without additional keys* Opus 29 in 1795,⁴ they too had adopted the Corri & Co. method in their layout, carrying the message, 'NB: those Lines with the small Notes, are for the common Piano Fortes, without the extra Keys.' The practice of including the extra staves continued in order to give alternative readings for pianofortes with and without additional keys until the end of the 1790s when the ownership of pianos with the extended range became more general⁵.

In 1798, Dussek's *Military Concerto*, his Opus 40,

1. *Allgemeine Musikalische Zeitung*, May 1807, col. 544.

2. Amédée Méreaux, *Les Clavecinistes de 1637 à 1790: Histoire du Clavecin. Portraits et Biographies des Célèbres Clavecinistes* (Paris: Heugel, 1867), p.80.

3. *Gazette Nationale*, 17 January 1809, p.66.

4. Stationers' Hall, 27 May 1795.

5. Harding, p.68.

was first performed at an Oratorio concert.¹ It was published by Corri, Dussek & Co., in 1799, without reference to the *Additional Keys* in the title. By then pianos with the five and a half octave range had become more widespread, therefore, alternative versions were not printed for the piano with the five-octave compass, and the 8---- sign was used frequently for the extra notes in the treble. A notable point about Dussek's *Military Concerto* is that it was his first work to indicate pedalling.² When Pleyel published this concerto in Paris in 1800, the critic in the *Allgemeine Musikalische Zeitung* referred to the edition having small notes in some places 'situated above the system', so that the player could use the higher notes of 'the pianos of a full six octaves that are now very usual in England'.³

Once the *Additional Keys* were available, Dussek used them continuously in his piano concertos and, at first, spasmodically in his piano sonatas. The former were works written for professional performers like himself with ready access to a piano with the greater range and intended as concert pieces to show off a virtuosic tech-

1. *The Times*, Advertised Friday 16 February for Friday 23 February 1798.

2. David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993), p.73.

3. *Allgemeine Musikalische Zeitung*, August 1800, col. 782. Zum Behuf der jetzt in England sehr üblichen Pianoforts von 6 vollen Oktaven...welches in der Klavierstimme zu dem Ende mit Kleinen, über dem System stehenden Noten besonders angezeigt ist.

nique. The sonatas were often aimed at an amateur market. Consequently he wrote a number using only the five-octave range, which was a more realistic approach, until the wider ownership of pianos with the *Additional Keys* was firmly established.

However, in certain circumstances, during his London period, for a talented/high profile pupil he did compose a few sonatas which included the extra notes in the treble, such as his Opus 25. The first edition of this set may well have been published in 1794. An advertisement appearing in *The Times* Friday June 27 of that year stated 'NEW MUSIC' published this day by Messrs Corri, Dussek & Co.,' which listed under the heading 'HARPSICHORD MUSIC' Dussek's 3 Sonatas for the Piano Forte, arranged also for the Piano Forte with extra Keys, with flute accompaniment. The press announcement did not include an opus number but the description suggests it could be Opus 25. The edition advertised the following year as Opus 25¹ was dedicated to the Right Honorable Lady Elizabeth Montagu.

These sonatas were issued as a set of three, the second sonata being for solo piano and the first and third with an accompaniment for violin or flute. Only the first and second sonatas use the *Additional Keys*, and it is in the latter, the solo work, that Dussek exploits to

1. *The Times*, 5 September 1795.

the full the extended keyboard with figurations that illustrate the climactic potential of using this higher range (Ex. 3.7). Included in the score, where necessary, are sections with extra staves similar to his concertos but with the instruction 'NB. The lines with the smaller Notes are for the Piano Forte with the Additional Keys' which was the opposite instruction to that in his concertos, where the small notes indicated the version for the piano without *Additional Keys*. Later editions of Opus 25 No. 2 drop the now obsolete version for the five octave piano. The original common pianoforte reading in the first movement was frequently an octave lower than that using the higher notes, with the bass remaining the same for both treble lines.

Corri, Dussek & Co., published what they termed a continuation of Dussek's Opus 25, which were his *Three Sonatas with Scotch and German Airs and Three Preludes for the Piano Forte (with or without Additional Keys)... With Accompaniments for a Violin or Flute & Bass (Ad lib)...* These were dedicated to a Miss Wheler and Miss Penelope Wheler, and numbered Opus 31. Printed in bold letters on the cover of the British Library copy¹ is the name 'Miss Penelope Wheler' and '1795', which suggests their publication date to be soon after Opus 25. Sonatas 1 and 3 are accompanied and have extra staves for the *Additional keys*. The Sonata No.2 is for solo piano and

1. British Library, catalogue number, i.38.a.

does not use the extra notes in the treble.

From the publication of Dussek's Opus 35 in 1797 until after Opus 47 in 1801, a period of almost five years, the majority of his solo piano sonatas kept within the five-octave compass. *The Farewell a New Grand Sonata for the Piano Forte...* Opus 44 'Composed and Inscribed to his Friend Muzio Clementi' in 1800 does have a g^3 in the Rondo movement and his *Trois Grandes Sonates pour le Pianoforte*, Opus 45, published by Clementi & Co in c.1800 uses the *Additional Keys* in Nos. 1 & 3. The reason that Dussek did not include the extra notes in the treble during this period could possibly reflect his reliance on Clementi for publication. Clementi's own rejection of the *Additional Keys* at this time - presumably based on his commercial sense - reveals a cautious approach to the higher range in his own piano sonatas.

Clementi first used the *Additional Keys* in his piano sonata Opus 33 No.1, published by Longman & Broderip in 1794¹. He included a short phrase using the high notes of the extended range with a separate treble stave for the five octave piano. The f-sharp, g and a that led up from e^3 , became a phrase that was confined to the London edition only [bar 17] (Ex. 3.8). When the work was published by Artaria in Vienna the same year, the phrase

1. *The Times*, 26 June 1794, Longman & Broderip advertised *Three Sonatas* by Clementi Op.33.

had been rewritten¹. A few Viennese pianos had their treble register extended by one or two additional notes during the 1790s;² however, a greater number were still made with the FF-f³ compass. Generally, piano music published in Vienna at that time would not go beyond f³.

Both Artaria and Traeg published some of Dussek's accompanied sonatas in c.1795/96³, works that did not contain notes from the extended compass. Artaria, who had already obtained an agreement with Longman & Broderip, acting as their English agents making Viennese publications available in London⁴, no doubt continued this arrangement when the firm became Longman, Clementi & Co., in 1798. An entry in *The Times* outlining their future plans stated that they had 'settled a Correspondence for importing all Foreign Compositions that possess a sufficiency of merit to deserve recommendation.'⁵

As a result of the association with Clementi and Artaria Dussek may have avoided the greater keyboard

1. Rowland, 'Piano music and keyboard compass in the 1790s', pp.290-291.

2. Komlós, p.20, 'Half of the surviving Walter instruments have an FF-g³ compass...The notable *Pedalhammerflügel* made by Schmidt of Salzburg c.1795 and an original Schantz fortepiano of c.1795-7, have the similar range of FF-a³'.

3.(i) Weinmann, Alexander, *Vollständiges Verlagsverzeichnis, Artaria & Comp* (Vienna: Ludwig Krenn, 1952), pp. 38, 44, 77.

(ii) *Wiener Zeitung*, 23 March 1796.

4. H.C. Robbins Landon and David Wyn Jones, *Haydn his Life and Music* (London: Thames and Hudson, 1988), p.253.

5. *The Times*, 9 November 1798.

compass for his solo keyboard sonatas at this time, ostensibly to placate his friend and his friend's link with the Viennese publishers. He had come to depend on Clementi for his English publications when his own publishing house ran into difficulties. Although Corri, Dussek & Co. continued to issue a small proportion of Dussek's works up to the end of 1799, it is clear that during this fateful year he was already selling some of his compositions to Longman, Clementi & Co.

After Dussek's arrival in Hamburg in 1800 he continued to rely on Longman, Clementi & Co., to publish his compositions in England and at the same time to supply him with pianos, from which he could earn commission on their sale. The following letter, in part, puts forward Dussek's plan for a business arrangement with Clementi:

Hamburgh May 16 1800¹.

Gentelman & Friends!

A friend of mine, a man of respectability is going over to London in a few Days, he will bring, and deliver to You Three Sonatas, with wich I hope You will be pleased. I have also mostly finished the Three Concertinos, wich You shall receive in the Course of a Forthnight.-- I have at last received the Forte Piano in a pretty good state, and having played upon it to Several Amateurs, some of them are very anxious of possesing a Like instrument, therefore I hope it will be no objection with You to pay me the Two above mentioned works with Instruments

1. The Harvard Theatre Collection, The Houghton Library, Harvard University, letter from Dussek in Hamburgh to Longman, Clementi & Co., May 16 1800. Spelling as in the original.

/: at Professors' rate :/ as the exchange from England is very disadvantageous, by this I will not only Save the Discount wich is considerable, but gain at the Same Time the Allowance. I suppose this arrangement must be equally agreeable to You,--be so good therefore, and as Soon as You have received my manuscripts, send two Grand Forte Pianos to the Following Direction.

This arrangement continued amicably until it was relinquished in 1806¹. Among the works composed and sent to Clementi during this period was *A Favorite Sonata for the Microchordon or Piano Forte with Drum and Triangle (ad libitum)* Op.45. Printed by Muzio Clementi & Co. This appears to be a one-off as far as Dussek was concerned. The first movement is march-like in its character and of particular interest when it reaches to f^4 in the twenty-first bar, an indication that the compass of this sonata covered the six-octave range of FF- f^4 as did the above-named *Microchordon*. This six-octave range gradually became available in London in the early years of the nineteenth century but during this period in time it was generally associated with continental pianos. David Rowland describes Southwell's upright squares as bearing a striking resemblance to the mysterious 'microchordon' advertised by Longman & Clementi in *The Morning Post* on 26 October 1799². The title-page of Dussek's sonata carried a printed description of this hitherto unknown

1. The British Library, Add. MS 33965 fol.200, letter from Dussek at the General Quarters of the Prussian army in Saxony to Birchall 4 October 1806, 'as my Contract with Clementi & Co finishes the 4th November this Year...'

2. Rowland, 'Piano music and keyboard compass in the 1790s', p.287.

instrument which said:

The Construction of the New Patent Microchordon is entirely different from any Instrument ever before offered to the Public and from the Simplicity of the Action and truth of mathematical Measures it possesses an excellent Touch and Tone and keeps perfectly well in Tune - This invention has received - the decided Approbation of the most eminent professors; and the agreeable Variety afforded by the - occasional Introduction of the Drum and Triangle particularly in Military Movements, Waltzes. Rondos, Reels etc., renders it a valuable acquisition to the Musical World. NB. The above Instrument was invented by Mr Southwell of Dublin, and it is called A CAMERACHORD.

Craw enlarges on this information by explaining that these instruments were small, upright pianos with drum and triangle attachments ad libitum¹. Such innovations were very popular at the end of the eighteenth and beginning of the nineteenth century when the accent was on Turkish music and military movements, which led to a period when certain attachments were added to pianos and by means of extra pedals the required sound effects were produced. A similar instrument was available to Sophia Dussek when on Friday 21 March 1800, at Covent Garden, she played Dussek's Military Concerto 'on the New Patent Grand Piano Forte by Corri and Dussek with Tambourine and

1. Craw, 'A Biography and Thematic Catalog', p.328.

Triangle'¹.

Although Dussek had continued to use the *Additional Keys* in his piano concertos, it was not until 1806 that the wider keyboard compass became a constant feature of his now more mature pianoforte sonatas. Following the death of his patron and friend Prince Louis Ferdinand of Prussia on the battlefield at Saalfeld October 10 1806, Dussek composed and dedicated to the Prince's memory the sonata *Élégie Harmonique sur la Mort de Son Altesse Royale, le Prince Louis Ferdinand de Prusse....* Opus 61. It was with this sonata that he began his final period of composition. His approach to the whole five and a half octave range was now firmly established and an essential characteristic of his piano style.

Dussek's contemporaries

Dussek appears to have led the field in introducing the wider keyboard range in his compositions, and there is little evidence to suggest he had any rivals in this venture. Clementi's brief use of the *Additional Keys* in 1794, mentioned above, had little effect on current trends in keyboard composition. The advertisements for

1. *The Times*, advertised 20 March 1800 for Friday 21st, a performance of Handel's *Acis and Galatea*, at the end of Part I, the Dussek Military Concerto to be played by Sophia Dussek. The 'New Patent Grand Piano', on which she played, is referred to by Charles Beecher Hogan, ed. *The London Stage, Part 5, 1776-1800* (Illinois: Southern Illinois University Press, 1968), p.2258, as the piano patented in 1799 by Joseph Smith.

new music, in the *The Times* for both Corri & Co., and Longman & Broderip, the two leading publishers in this field, do not reveal any other composers offering music with the *Additional Keys* prior to 1794. Nevertheless, once the pianos with the extra keys were available to the public, the use of the extended compass by his peers, sometimes as a novel extra dimension to their keyboard writing, was inevitable. Apart from his well-known contemporaries such as Clementi, Cramer, Steibelt and Hummel there were, as in all eras, a few lesser known yet proficient composers at work and ready to take up the challenge. Of these, M.P.King, better remembered for his contribution to the operatic world than for his few solo and accompanied piano sonatas¹, composed a *Grand Duet* for two performers on the Piano Forte with *Additional Keys*, covering a range of GG-c⁴. This work was published by Longman & Broderip some five months after they entered Dussek's first sonata using the *Additional Keys* at Stationers' Hall. King's duet was advertised by them in *The Times* under 'NEW MUSIC' on Friday 11 April 1794.²

The *Additional Keys* were understandably an advantage when works were composed for two players on one pianoforte, a point often put forward in their favour

1. Newman, *The Sonata Since Beethoven*, p.572.

2. *A Grand Duet for Two Performers on the Pianoforte with additional keys*, composed by M.P.King, Opus 8. Printed by Longman & Broderip, who described themselves on the front cover as, 'Manufacturers, of the new invented Grand Piano Forte, Harpsichords, Grand and Small Piano Fortes with and without the additional keys...'

when investigating the reasons for extending the range of the keyboard. As with Burney's six-octave piano which he described in his Will as, 'the first that was ever constructed, expressly at my desire, for duets à Quatre Mains, in 1777'.¹ Presumably, as Burney did not publish duets using the extended keyboard compass, his approach from a business point of view was sensible. He ordered a piano to suit his own requirements; there was no point in publishing works with a range not comparable with the majority of pianos at that point in time.

Of Dussek's younger contemporaries, Cramer was perhaps closer to him than any one else in his interest in the Broadwood pianos and his use of the *Additional Keys* in his concert works. It had been Cramer who had liked and ordered a piano with the wider compass² soon after Dussek's suggestion to Broadwood to extend the keyboard range. Cramer very soon afterwards published his first piano concerto in 1795, which was printed by Preston under the title *Cramer's Grand Concerto for the Piano Forte with or without Additional Keys....Op.10.*³ Advertised at the foot of the title page as 'just published' are Dussek's *Six Sonatas Opus 28*, advertised in *The Times*

1. *The Letters of Dr. Charles Burney*, ed. Ribeiro, p.252.

2. Hipkins' *Notebook*, No.8, entered under the heading 'Compass'.

3. Milligan, Johann, *Baptist Cramer (1771-1858), A Thematic Catalogue of his Works*, based on the foundation laid by Jerald C. Graue (New York: Pendragon Press, 1994), p.1.

on Wednesday February 25 as 'This day is published, by Preston & Son', and for which the Stationers' Hall entry gives the date as March 9 1795.

Cramer's next *Grand Concerto*, Opus 16, also included 'with or without additional keys' in the title and was published by Birchall in 1797¹ and, according to Milligan's *Thematic Catalogue*, was probably first performed 18 February 1796. In both these works the extra notes in the treble are used throughout and the five octave piano part is printed on separate staves above the main score. There are slight differences in the figurations of the parts to accommodate the range available to each version which follows the example already set by Dussek in his 'Grand' Piano Concertos published prior to this date.

Cramer's enthusiasm for the *Additional Keys* did not entirely match that of Dussek. It was not until the turn of the century that he introduced the extra notes in the treble to his solo piano works and then only intermittently. He did, however, include them in his *Grand March* for the Pianoforte or Harp c.1799 and in his *Grand Duet for Two Performers on the PianoForte with additional keys* c.1805. This conservative approach to their use closely resembles that of his one-time teacher, Clementi. Cramer too may have envisaged a restricted market for solo piano compositions with the extended compass, particularly on

1. Ibid., p.2.

the continent, where he was already a relatively well known performer and composer.

In 1809, his *La Parodie* sonata [Op.43 or 50], complete with *Additional Keys*, was published first by Traeg in Vienna, with an inscription in French on the title page which reads 'This piece provides a parody of a sonata composed by another celebrated author'¹. When it was republished by Birchall in London as *A Parody in form of a sonata*, the words were altered and read 'NB This Sonata is intended as a Parody of one by a Celebrated Composer & Performer now on the Continent'. The implication here is that it was a parody on Dussek's first publication of a work with the *Additional Keys*, his Opus 24². It also indicates the contemporary regard for Dussek as a pioneer in this field. The two works share the same key, B-flat, both with two movements *Allegro con Spirito* in 4/4 time and *Allegro/Allegretto Moderato con espressione* in 6/8 time. The first movement contains a recurring semi-quaver motive, rapid scales, climbing octaves, melodic interludes accompanied by a pedal note bass, all

1. Newman, *The Sonata Since Beethoven*, p.562, fn.26. This sonata is listed in *Beiträge zur Geschichte des alt - Wiener Musikverlages*, Reihe 2 Folge 16, Verlagsverzeichnis Johann Traeg (und Sohn) ... von Alexander Weinmann, (Vienna: Universal, 1973). Pl. No. 454. with the inscription:- "Cette Pièce représente le parodie d'une Sonate composée par un autre célèbre compositeur". *Weiner Zeitung* Nr. 86, 28-10-1810.

2. This was confirmed when J.B.Cramer, Addison & Beale issued a 'New Edition', as *Sonata for the Piano Forte Intended as a Parody on Dussek's Op.24*, c.1824.

reminiscent of Dussek's composing methods but with far less use of the *Additional Keys* (Ex. 3.9).

Steibelt, another of Dussek's contemporaries, remains somewhat of an enigma as far as his early years are concerned. Born in Berlin in 1765, he did not arrive in London until the end of 1796 or beginning of 1797. The Broadwood Ledgers record the hire of a Grand Piano by a Mr. Steibelt on January 2nd 1797.¹ and it was during the following year that his Third Piano Concerto Opus 33 created a great impact when it was first performed. This was probably at Salomon's concert on 19 March 1798² and the work was published by Longman & Broderip shortly afterwards and entered at Stationers' Hall on 18 May 1798³. Pleyel published this work in Paris in 1799 as Opus 35. In the latter copy, a double row of staves are used with a version for the piano with the *Additional Keys* and another for the 'common pianoforte'. Steibelt made full use of the extended compass in this dramatic composition but never more so than in the final movement. Known as the *Storm Rondo* to his London audiences, and published separately by Clementi & Co., he uses ledger lines and octavo signs for the *Additional Keys* in preference to separate staves. It is in this work that he

1. The Broadwood 'Ledgers', 1794-1900. Microfilm of Ledgers C and E. Reel 1, p.427.

2. *The Times*, 19 March 1798.

3. Milligan, *The Concerto and London's Musical Culture*. p.58.

brilliantly exploits the improved sonority of the English Piano, not only using a rapid and effective octave pedal note bass combined with both the *Una Corda* and *Forte* pedals, but by his use of the greater range, illustrating his bravura style [bars 254-262, 278-284] (Ex. 3.10).

Steibelt's Third Piano Concerto was not the first time he had used the *Additional Keys*. While he was still living in Paris in the mid-1790s, he had included notes of an extended piano range to cover a six-octave compass in the second piano sonata of his Opus XVI c.1795, entitled *Deux Sonatas pour clavecin ou Forté Piano à le deuxième peut-être exécutée sur les nouveaux piano-forte à six octaves*. David Rowland writes:

Steibelt was forever interested in novelty and eager to exploit the commercial possibilities it afforded. The appearance of six-octave pianos in Paris was no exception..... Which were 'the new pianos with six octaves' in Paris in c.1795? Steibelt does not elucidate, but it seems unlikely that they were Parisian instruments: there are no references to the manufacture of six-octave pianos there in the 18th century. Most probably they were imports, perhaps of instruments by Longman & Broderip, who are known to have sold instruments through agents on the Continent.¹

This venture into the six-octave range appears to be unique for him at this time, as he did not repeat the option for the first publication of his third piano concerto Opus 33 (1798), which he restricted to the five

1. Rowland, 'Piano music and keyboard compass in the 1790s', p.292.

and a half octave keyboard.

Despite their presence in London during the 1790s and being exposed to the influences of the keyboard music of their older contemporary, both Hummel and Field were slow to follow in the steps of Dussek when it came to using the extended piano range and waited until the turn of the century before they started to use the *Additional Keys* in their compositions. It is perhaps significant to note that both received tuition from Clementi. Hummel, a one-time pupil of Mozart, appears to have been an advocate of the Viennese style in his early compositions and indeed the Viennese piano in his constant use of the restricted compass, tentatively introducing a g^3 in his piano sonata Opus 13 (1803), a note already available on the Viennese piano. John Field was in London in 1794 and apprenticed to Clementi, who with other celebrated composer/pianists, such as Dussek and Cramer, no doubt influenced his compositional style. Although he published various short pieces, and some variations, between 1795-1798 his first piano concerto, performed in February 1799¹ 'was not published until many years later, despite its continued success at subsequent performances'². In its printed form he uses the *Additional Keys* although

1. *The Times*, 7 February 1799, at the King's Theatre Haymarket. 'Concerto Grand Forte Piano, Master Field, a pupil of Mr Clementi, being his first public performance at this Theatre, composed for the occasion - Field'.

2. Patrick Piggott, *The Life & Music of John Field 1782-1837: Creator of the Nocturne* (London: Faber & Faber, 1973), p.15.

Piggott states that it is not known how often, nor to what extent, it was revised before publication (Ex. 3.11). Field, with the added help of the octavo signs, used the wider range freely in his *Three Sonatas* Opus 1 dedicated to and published by Clementi in March 1801.

Dussek's accompanied sonatas and chamber works

The impact of the *Additional Keys* on the technically easy compositions of Dussek's output was slow. In spite of the availability of square pianos with a compass of five and a half octaves from 1793 onwards, it would not have been practical to publish music requiring this extension until the market was ready. It was probably some time before the ownership of these instruments became more common. For commercial reasons only a fraction of his accompanied sonatas included the *Additional Keys*.

Not until Dussek's *Favorite Sonata* Opus 37, which was originally composed for the harp and published in 1799,¹ did his use of the wider compass generally become such an integrated part of an accompanied sonata. The range of the Single Action Pedal Harp covered that of the piano with the *Additional Keys*. Therefore, this harp sonata, probably composed for amateur music making, would

1. *The Times*, Monday 8 April 1799. 'NEW MUSIC. - This Day is published by Robert Birchall'. Dussek's Sonata, Harp, Op.37.

have been a popular choice to transfer to the keyboard. Even though the work is listed as for harp or for piano in recent literature, the majority of early English editions give Cramer the credit for arranging Dussek's original work with very few alterations to suit keyboard performance.¹

Cramer's arrangement of Opus 37 was published by Birchall, possibly soon after its prototype. Having compared the harp edition with Cramer's piano version, there seem to be only small differences between the scores. The figurations are similar, apart from slight changes such as the position of notes on the staves and the removing of the octave note in the treble chords. Instead of three-note chords in the right hand of the Rondo [bars 17-23], Cramer reduces them to double thirds and sixths. The overall compass appears to be the same for both copies.

Dussek's output of accompanied sonatas was prolific, exceeding his solo keyboard works in the ratio 3:1. However, it was noticeably reduced by the close of the century and greatly diminished thereafter. His changing circumstances would have dictated the direction of his

1. Breitkopf & Härtel published this work as Dussek's *Sonate favorite pour le Pianoforte...Opus 37*, in 1819. See Howard Allen Craw, *American Harp Journal*, 'Dussek, a Forgotten Composer', 6 (1978), 18 and Craw's 'A Biography and Thematic Catalog', p.318. The piano edition is available in the Prout Collection, Trinity College Music Library, Dublin, Catalogue No.F88.

compositional priorities which probably left little room for the domestic music market. Dussek's period of service and attachment to patrons, such as Prince Louis Ferdinand of Prussia from 1804 to 1806, and the famous French diplomat Talleyrand, from September 1807 until Dussek's death in 1812, lessened the demand on him for accompanied sonatas.

For a short period between these two patrons, during the first half of 1807, Dussek was in the service of Prince Isenburg in Leipzig. It was at this time that he composed what he originally called his *Grande Sonate pour le Forté Piano, Flûte, et Violoncelle*. The Autograph manuscript is in the music department of the Bibliothèque Nationale in Paris¹. Dussek, obviously at first, had intended to attempt three sonatas, because the word *Trois*, written on the title page of the manuscript, is crossed out. Also in Dussek's hand is clearly written 'Leipzig 1807' which gives the place and year of the composition with a dedication to Madame Müller.

Although the title of this piece infers its position as an accompanied sonata, the wider range of the piano part, using the extra notes in the treble, gives the work a wholly new concept. Probably for this reason, when Pleyel republished this sonata, shortly after its first

1. Autograph MS: No. 2054, Bibliothèque Nationale Music Library in Paris.

edition of 1807, it was renamed as *Grand Trio pour Piano Forte, Flûte et Violoncelle, Dédié à Monsieur Wagner, Docteur en Médecine, Oeuvre 65*¹. In 1808 Breitkopf & Härtel reverted to the original title and dedication when they too published this work. There is a glowing review by a critic in the *Allgemeine Musikalische Zeitung* in March of that year:

This grand and brilliantly written sonata is due to Dussek's intellect and characteristic result of labour. It lasts for three long movements...The Flute and Violoncell are at the same time quite obligatory and require much skill...²

Although Dussek's use of the *Additional Keys* in his pianos concertos was, by the end of the 1790s, part of his compositional vocabulary, the absence of the wider compass in some of his keyboard sonatas for an interim period did not preclude their use in his two keyboard chamber works. He continued to extend his figurations with this extra dimension, both in his piano quintet and in his piano quartet. Dussek's *Grand Quintetto pour le Pianoforte avec Accompagnement d'un Violon, Alto, Violoncelle obligés et Contrabasse (ad libitum)*... Oeuvre 41, which may be described as a precursor of Schubert's

1.Craw, 'A Biography and Thematic Catalog', p.350.

2.*Allgemeine Musikalische Zeitung*, Intelligenz-Blatt No.VIII, March 1808, col. 415. Diese grosse und brillant geschriebene Sonate gehört zu den geistreichsten und eigenthümlichsten Arbeiten Dusseks. Sie besteht aus drey langen Sätzen...Die Flöte und das Violoncell sind dabey ganz obligat und erfordern sehr gewandte...

Trout Quintet,¹ was first performed in London from MS on the occasion of his sister's Benefit on April 25 1799.² The pianoforte part covers the keyboard range FF-c⁴.

Dussek's *Quatuor pour le Pianoforte , Violon, Alto et Violoncelle* was composed and dedicated to Prince Louis Ferdinand in 1803. The piano part dramatically explores the full range of the keyboard, FF-c⁴, and loses none of the vigour so familiar in Dussek's professional pianoforte compositions. It was published by Breitkopf & Härtel in May 1804. The autograph manuscript of the piano part with the date 1803 and 'Magdeburg' written in his hand is in the Bibliothèque Nationale Music Department in Paris.³

A valuable asset

Dussek was the leading figure in the early use of the *Additional Keys*, which became increasingly in demand during the nineteenth century. The importance of the wider range of the piano compass is evident by the steady

1. Dussek's piano quintet, played in Hamburg in May 1802 (Spohr Vol.1, p.17), was published by Traeg in Vienna in the early years of the 1800s. It is listed as No.45 and recorded in a Traeg Catalogue of 1804. Hummel's Quintet for piano, violin, viola, cello and double bass, Op 87, written in Vienna in 1802, has the same somewhat unusual instrumentation for the times, as does Schubert's Quintet. It is alleged that Schubert was prompted to write the *Trout Quintet* by S.Paumgartner, of Steyr (Austria) who drew his attention to the work by Hummel.

2. *The True Briton*, Thursday 25 April 1799.

3. Autograph MS: No.10031, Bibliothèque Nationale Music Library in Paris.

growth in the inclusion of the extra notes in the treble in piano compositions of the time. Dussek's contribution, outlined in this chapter, particularly in his bravura piano concertos, led the way in making full use of the new resources available to the instrument. In addition the extra notes, which covered the orchestral range, became a valuable asset in keyboard arrangements of orchestral, operatic works and string quartets, which were gaining in popularity towards the close of the eighteenth century.

Works using the *Additional Keys* in their early days were aimed primarily at professionals and gifted amateurs with access to the new piano range, while alternative versions were supplied in the score by Dussek and his publishers for those who still owned a five octave instrument. However, as pianos with the extra dimension became more common, it was unnecessary to specify 'with or without additional keys' on title pages and the extra notes became an accepted integrated part of piano composition. This study of the use of the expanded piano compass in piano music and piano arrangements in the 1790s and early 1800s, is vital to understanding the compositional changes taking place at the end of the eighteenth and beginning of the nineteenth century.

CHAPTER IV

THE SINGLE ACTION PEDAL HARP AND DUSSEK'S WORKS FOR HARP AND/OR PIANO

Dussek's harp music is not as chromatic in general as his piano music. The reason for this is perhaps obvious, since chromaticism in harp music makes it much more difficult. This fact might be given also as the reason that Dussek's harp music does not show his individual style of writing as well as does the piano music...It is however, in the harp concertos and the works for harp and other instruments that Dussek's originality is seen at its best...¹

Dussek's works for the harp became a prominent part of his output during his London period, which dates from 1789 to 1799. His models for the harp writing in these compositions were the florid figurations and idioms adopted by the harp composers working in Paris in the late eighteenth century, particularly those of the Bohemian composer J.B.Krumpholtz. Although Dussek was primarily known as a virtuoso keyboard performer and composer, his contribution to the harp repertoire proved to be an important addition to harp duos, sonatas and concertos. His association with harpists and their music throughout his personal and professional life was to influence his manner of composing for the instrument and ultimately to affect his writing for the piano.

The Single Action Pedal Harp in the late 18th century

The Single Action Pedal Harp is recognizable from

1.Howard Allen Craw, 'Dussek, a Forgotten Composer', *American Harp Journal*, 6 (1978), 14-18 (p.16).

the floor-standing instrument we know to-day except that it lacked chromatic access to all keys (Fig. 4.1). Essentially, each string was provided with a simple but efficient apparatus by means of which its vibrating length could be shortened, raising the pitch by one semitone. The mechanism controlling the strings was circuited on to a rod activated by one of seven pedals. These pedals, placed at the back of the pedestal, were positioned three to the left of the player representing D,C,B and four to the right A,G,F,E (Fig. 4.2 shows the pedal box which is located at the base of the instrument and the order of the pedals on the Single Action Pedal Harp). Therefore, to raise a note by one semitone a single pedal movement was required which acted on that string and all its octaves simultaneously, hence the name. To reach this standard of sophistication its prototype, pioneered by Hochbrucker and played by him in Vienna in 1729,¹ had undergone many changes and improvements. Creative individuals such as harp makers, publishers (such as Cousineau and Naderman) and the harp composer, teacher and performer Krumpholtz, all working in Paris in the 1780s, figured prominently in its history.

With a diatonic compass, generally of FF-d⁴, the harp was usually tuned to the key of E-flat. The music

1. Stanley Sadie ed., *The New Grove Dictionary of Music and Musicians*, 2nd edn, (*New Grove II*) 29 vols (London: Macmillan, 2001), X, 912, s.v. 'Harp' by Ann Griffiths.

for the harp was printed on two staves, bearing the treble and bass clefs, in the same manner as that for the keyboard, rendering it possible to be played on both instruments. The practice of playing harp music on the keyboard and keyboard music on the harp certainly predated Dussek's compositions. Two concertos published in Paris c.1750 for a keyboard instrument with string accompaniments by the Viennese composer Georg Christopher Wagenseil sounded according to their composer, 'très bien sur la harpe'.¹ Mlle DuCrest, who was later to become Mme de Genlis wrote in her *Memoirs* that she played the 'most difficult harpsichord music of Mondonville's and Rameau, and from them to Scarlatti, Alberti, Handel etc.,'² on her harp. The Vicomte de Marin, who was considered by Fétis to be one of the great harp virtuosos of the late eighteenth and early nineteenth century, 'astounded his concert audience by his expertise, said to include the ability to sight read Bach fugues on the harp'.³ Even so, it was mainly simple song accompaniments that were published to be performed on either instrument.

Certain harp manuals of the period advocate the interchangeability of the harp and keyboard for many of their examples of exercises and favourite airs. Barthélemon's *Tutor*, published by Longman & Broderip in

1. Roslyn Rensch, *Harps and Harpists* (London: Duckworth, 1989), p.169

2. Genlis, Comtesse de, *Memoirs of the Countess de Genlis*, Eng. edn, 8 vols (London: for the author, 1825), I, 83.

3. Rensch, *Harps and Harpists*, p.176.

1787, adds a *Nota Bene* on the title page, stating 'These Examples may also be of great use for the Harpsichord and for the Piano Forte'.¹ Krumpholtz had also indicated harp and/or keyboard for some of his compositions. His Opus 5 duos [F,B-flat], published in Paris by Naderman in 1777, indicated on the title page 'pour deux harpes, dont la seconde partie peut être exécutée sur le piano forte, ou sur le clavecin à jeux de buffle'. Ten years later he described his Opus 13 sonatas for harp, as 'practicable sur le forte piano...'. This description was retained for Opp. 14, 15 and finally Opus 18, all published by Naderman between 1788 and 1789 as 'aussi sur le forte piano'. However, although the interchange of music for harp and keyboard was fairly common in Paris, the practice of writing large scale works such as bravura concertos as well as duos and sonatas, designated for either instrument, was not fully exploited in England before Dussek began to publish compositions with the direction that they may be performed on either the harp or the piano.

Dussek's approach to harp composition

In Dussek's compositions for harp and/or piano his diatonic approach and his preference for certain keys were a result of the tuning of the Single Action Pedal Harp. The harp tuned in the key of E-flat placed a cer-

1.F.H.Barthélemon, *Tutor for the Harp* (London: Longman & Broderip, 1787).

tain restraint on the composer's choice of keys and harmonies. The keys of C,D,G,A,F,B-flat and E-flat were obtainable without re-tuning the instrument.¹ The Single Action Pedal Harp, by its very nature, favoured the flat keys and certain flat keys were Dussek's particular favourites. Out of his 22 harp works, 18 are in the keys of F, B-flat and E-flat, and of the remaining four works three are in C and one is in G (Table 4.1). Even in piano concertos Dussek retained this key preference (Table 4.2). His frequent use of enharmonic equivalents enlarged the possibilities of an otherwise restricted chromatic freedom. Ann Griffiths in her article 'Dussek and the Harp' enlarges on the keys available to the Single Action Pedal Harp with the addition of E major and the minor keys of c,g,d,a, and e, and refers to Dussek's use of an enharmonic 'synonym':

Some harp tutors of the period recommend a re-tuning of the D strings to D-flat, giving the additional keys of A-flat and F minor, though Dussek never does this. When occasionally he needs a D-flat (eg. the slow movement of Op. 69 No.3), he uses the synonym C sharp.²

When composing in a flat key Dussek uses a D-flat as it is grammatically more correct than a C-sharp (Ex. 4.1). For this note the harpist would have to depress the C

1. Roslyn Rensch, *The Harp its History, Technique and Repertoire* (London: Duckworth, 1969), p.172. (Order of keys as given in her text.)

2. Ann Griffiths, 'Dussek and the Harp', *Musical Times*, 109 (1968), 419-420 (p.419).

pedal in order to raise the pitch a semitone to sound the enharmonic equivalent for D-flat. Similarly to obtain G-flat, the F pedal is used and the pitch raised to give F-sharp.

Dussek's preference for major-minor dualism in his works possibly arose from the comparative ease with which the harpist could make this key change with the least possible pedal movement, the more so from the following members of the diatonic scale, C-c, F-f, G-g. Based on this premise the move from tonic major to tonic minor, or vice versa (Ex. 4.2), was also complemented by a modulation from a tonic major to its submediant, E-flat to c-minor, B-flat to g-minor, confining the permutations to the keys that offered as few pedal changes as possible.

The limits imposed by the key restrictions possibly determined Dussek's approach to his music for the harp and could perhaps be the explanation for the lack of colour (chromaticisms and unusual key changes) in much of his vocal and operatic/musical-drama scores, which were often designed to be published as separate songs with piano or harp accompaniment.

Dussek's tendency to link his harp compositions with the keyboard during the first half of the 1790s would have answered a need to widen the sales of his music. Consequently, he mastered the technique of composing music acceptable to both instruments. Although there does

not exist a reference to him playing the harp himself he appears to have had a keen perception of the nuances and idiosyncrasies prevalent in performance, even as far as anticipating the difficulties that beset the novice when attempting straightforward accidentals and key changes that a pianist accepts without question.

From 1789 Dussek frequently linked his harp works with the keyboard even though their playing techniques had unmistakable differences. The similarity in the sound¹ and in the notation used for both harp and piano made it easier to produce and print music intended for either instrument - a process which worked to Dussek's advantage - and this close resemblance opened up good commercial prospects when it came to supplying a growing amateur market.

Although Dussek's harp music was often intended for piano performance it did not follow that his piano music was written to be played on the harp. However, it was not entirely unknown for Dussek to compose a set of keyboard sonatas (Opus XII) that found their way into the harp repertoire, but it was unusual. The versions of his London concertos designated for either instrument generally started out as works for the Single Action Pedal Harp. The greater part of his oeuvre for piano alone

1. Emily Anderson, trans. *Selected Letters of Beethoven*, ed. by Alan Tyson (London: Macmillan, 1967), p.20. Beethoven writing about pianos to Streicher, Vienna, 1796, "Often one thinks that one is merely listening to a harp".

remained chromatically too complicated to transfer to the harp. It seems very likely that his purpose initially in publishing works for either instrument was to cover a wider market for his music sales and in doing so to satisfy an increasing public interest in the harp, following the popular concert performances of the harpist Madame Krumpholtz.¹

*Dussek's harp music, his debt to J.B.Krumpholtz,
M^{me} Krumpholtz and the French harp composers*

Whether Dussek composed music for the harp prior to his arrival in London is not known. He had come from Paris where he was listed as a keyboard teacher and composer,² and where both Cousineau³ and Boyer⁴ had already published several sets of his sonatas for 'le piano-forte/clavecin ou forte piano'. However, at that time, neither Cousineau nor Boyer had Dussek's name listed in their catalogues for harp works. Paris in the 1780s was a city where the Single Action Pedal Harp and its music reached a peak of popularity. Marie Antoinette was herself an enthusiastic amateur harpist who had encouraged the harp industry to expand. Composers such as

1. *Public Advertiser*, 18th April, 2nd June 1788, and 6, 11, 13, 18, 20, 25 and 27th March, 1st and 3rd April, 1789. *The Times*, 8, 19 and 24th June 1789.

2. *Calendrier Musical Universel*, 9 (1788), 260 and 10 (1789), 290.

3. *Journal de Paris*, 28 January 1787.

4. *Mercure de France*, 12 July 1788.

Krumpholtz, Petrini, Lamaniere, Deleplanque and Cardon, were already firmly established. To compete in a genre that was so deeply part of Parisian cultural life would have been a difficult task.

It is possible that Dussek placed his *Duo pour deux forte piano ou harpe et forte piano...* Oeuvre XI with the publisher Sieber before he left Paris early in 1789, although the plate number for the *Duo*, 1105, suggests that the actual printing took place at a later date.¹ Milligan wrote: 'there is some evidence to indicate an English edition, now lost, which served as a direct source for the Sieber edition',² but no English edition has come to light.

A *Concertante* for Pedal Harp and Pianoforte was the work advertised for the first known public appearance of Dussek with Madame Krumpholtz. This event took place at the Haydn/Salomon concert in the Hanover Square Rooms on 11 March 1791.³ The piece played was probably his Opus XI. The performance was well received by the critics. A review of the concert in *The Morning Chronicle* the next day stated that 'there was an exquisite *concertante* be-

1. Milligan, *The Concerto and London's Musical Culture*, p.123; 'The Sieber plate numbers which can be assigned to the years 1790 and 1791 respectively, are 1045-1085 and 1105-1191'.

2. Ibid., p.43.

3. *The Times*, advertised 2, 4, 9, 10 and 11 March 1791.

tween M. Dussek and Madame Krumphollz(sic)'¹ and the event was acclaimed by the critic for *The London Chronicle*: 'The *Concertante* by Madame Krumpholtz and Mr. Dussek deserves particular mention as a brilliant and elegant performance'.²

The Opus XI *Duo* by Dussek is of modest proportions, and technically simple. Nevertheless, the importance of this work should not be underestimated. Accompaniments may have been added at the time of performance which led to its description in the advertised programme and by the critics as a 'concertante'. This assumption is a possibility as Dussek's work closely resembles J.B.Krumpholtz's Opus 5, the *Two Duets for Two Harps or Two Piano Fortes*, which, although they were published initially in Paris by M^{me} Oger and Naderman without accompaniments, were also 'Arrangés en symphonies concertantes avec accompagnement de violon, flûte, basson, deux cors et contra-basse...' when published by Cousineau in Paris, c.1777.

The similarities between the idioms of Dussek's *Duo* Opus XI and Krumpholtz's compositions reveal something of Dussek's debt to the harp composer and, more generally, to the French harp music of this period. These works include parallel finger patterns, such as passages in

1. *The Morning Chronicle*, 12 March 1791.

2. *The London Chronicle*, 10-12 March 1791.

thirds and sixths, and a rocking semiquaver movement that sits comfortably under the hands of the harpist. The use of parallel finger patterns was by no means new: 'the earliest published music for the *new* Pedal harp is Hochbrucker's *Six sonatas pour la harpe* Op.1 (Paris 1762) in which he shows his understanding of the instrument's limitations, often giving preference for parallel finger patterns which harpists can execute with ease'.¹

Harp textures similar to those found in Krumpholtz's works abound in Dussek's Opus XI and in the figure which was to become one of Dussek's favourite motives and finger patterns. It is a statement clearly marked out in parallel sixths in the opening bars of his Opus XI, and in parallel thirds in bars 125-128 of this *Duo*, each accompanied by a persistent tonic pedal (Ex. 4.3). Krumpholtz had used a similar rhythmic pattern in his *Duett*, first in thirds and sixths at the beginning of the primo harp part, and then in sixths and thirds in bars 13-14. Both passages are accompanied by a continuous tonic pedal note bass (Ex. 4.4).

Dussek's Opus XI and Krumpholtz's Opus 5 No.1 are in the key of F-major, a popular one with harpists at that time, requiring a minimal amount of pedal changing. Two pedal moves set the instrument to this key, first by depressing the A-flat pedal to give A-natural and then

1. Rensch, *Harps & Harpists*, p.166.

the E-flat pedal to give E-natural (Fig.4.3 represents a flowchart showing the key system of the Single Action Pedal Harp tuned in the key of E-flat).

Dussek's first known harp concerto in the key of E-flat major, composed in July 1789, was also indebted to the music of J.B.Krumpholtz. The rhythmic motive in parallel finger patterns of thirds and sixths in bars 75-76 (Ex. 4.5) with fast scalewise passages and intricate semiquaver textures throughout repeatedly echo the shape and figurations recognizable from the Krumpholtz *Duo*. The autograph manuscript of Dussek's concerto bore the inscription '*Concerto pour La Harpe et Grand Orchestre composé pour Julie Krumpholtz...L'an 1789 dans le mois de Juillet à Chelsea près Londres.*¹ This concerto and the Opus XI *Duo* show the initial stages of Dussek composing for the harp, and may be regarded as prototypes of the textures which later enhanced his keyboard works.

Dussek's E-flat harp concerto was published in 1791 but not for harp. It was issued for 'Harpsichord or Pianoforte' by Longman & Broderip in London and similarly, in the same year, as a concerto for harpsichord or pianoforte Opus 15, with plate number 1117, by Sieber in

1.Craw, 'A Biography and Thematic Catalog', p.238. The location of the manuscript is given as Autograph MS: Private Collection of Mrs Winifred M. Dussek, Guilford Surrey.

Paris.¹ Initially the London publication was without opus number, but by 1795 it was appearing as Opus 15.² On the title page are the words 'in which is introduced The favorite Air of the Plough Boy',³ a popular song which, for a time, had taken London by storm. Several pianist/composers of the day wrote variations on its theme, including Clementi and the young Hummel. The keyboard version of Dussek's concerto was published by Longman & Broderip as *A Grand Concerto, with the Plough Boy*, and advertised in *The Times* in November as 'New Music' under the heading Pianoforte or Harpsichord.⁴

At the beginning of the 1790s, the harp market in London was considerably less developed than that of Paris and therefore, by designating Dussek's E-flat concerto specifically for the keyboard, Longman & Broderip were following a safe policy for their music sales. It was premature to publish a grand concert work to be played on either instrument from the same score and Dussek was, after all, primarily known as a virtuoso piano performer.

The majority of the Single Action Pedal Harp performers in London in the early 1790s had come from

1. Milligan, *The Concerto and London's Musical Culture*, p.42.

2. Longman & Broderip, (London 1795), British Library Catalogue, g.270.w.(8).

3. A song from William Shield's opera *The Farmer* (1787).

4. *The Times*, 23 November 1791.

France, either to visit or to settle in the capital. The music that they played was generally composed and/or published in France. The advertisements for many of the early concerts which included harpists described their instrument not so much as the Pedal Harp but as the French Harp. Madame Krumpholtz, Madame Delaval¹ and Madame de Musigny² were among the first of the outstanding soloists at this time. All three of these talented artists had been pupils of J.B.Krumpholtz in Paris throughout the 1780s and are known to have played his compositions as well as those by Dussek in their concert performances in London and the provinces during the period 1789-1799.

By comparing the early catalogue of Longman & Broderip in London (Fig. 4.4) with one by Cousineau in Paris of c.1790 (Fig. 4.5), both typical of the period, it is evident that the English market for harp music was far behind that of its French counterpart. The Longman & Broderip catalogue of 1789 consisted of some 535 keyboard solos, 300 under the heading of sonatas or lessons

1.*Diary or Woodfall's Register*, 8 March 1791. 'The novelty of the evening was a Madame DELAVAL, who performed a concerto on the pedal harp with prodigious ability...She was, we understand, a pupil of Mr KRUMPOLTZ'.

2.*Morning Herald*, 13 February 1792. 'KRUMPHOLTZ is likely to find the most powerful rival who has yet appeared against her in this country, as a harp-player, in Madame MUSIGNY, who is mentioned as a prodigy of execution, elegance, and expression, on that charming instrument'.

(Cat.Nos.II and III).¹ whereas the items listed under 'Harp Music' on Cat. No. IIII consist of only seven titles, the majority of which are French songs. On the other hand the Cousineau catalogue consists of nine items for Clavecin compared to over one hundred titles involving the harp in solos, duos, trios and concertos.

The French School of harp music dominated London's professional as well as amateur needs to the extent that even by 1796, when Longman & Broderip continued to publish a *Selection of Music for the Pedal Harp*, the majority of contributors listed on the front cover were composers that were, or had been, working in Paris. From 1794 onwards J.Dale, Longman & Broderip and of course Corri, Dussek & Co., were beginning to publish Dussek's harp compositions.

Little is known of what is probably Dussek's second harp concerto Opus 17 c.1791. It was published for piano by Longman & Broderip and in separate editions for piano and for harp by Sieber. Both publishers printed versions for the keyboard entitled *pour clavecin ou forte piano*. The suggestion that this work was primarily a harp concerto is made on the basis of the work's style as Milligan explains:

1.Arthur Loesser, *Men, Women & Pianos* (New York: Simon & Schuster, 1954), p.229 and p.231.

All editions except one of this concerto label it as a pianoforte concerto, and it has been identified as such in most discussions of Dussek's concertos. The presence of distinct harp idioms, however, indicate its origin as a harp concerto. For example, the solo entry [bars 63-65] includes a run over arpeggiated chords in the second measure and broken octaves in the treble in the third measure. This passage is better suited for the harp than the piano.¹

Apart from the harp idioms mentioned by Milligan (Ex. 4.6) there appear to be further signs of harp-like characteristics when the LH accompaniment is in the treble clef for the solo entry of the second subject [bar 105] (Ex. 4.7a) and in the *Rondo*, where the RH solo entry in thirds is complemented by a LH treble entry in thirds (Ex. 4.7b). A compositional technique which is somewhat typical of the harp music of the period is where the LH is frequently either positioned at a middle keyboard pitch on the stave or consists of a regular repetitive pedal note in the bass clef.

A comment on this work by Doult throws some light on the small changes that arise between the scores, whether made by Dussek or another. She writes:

Some mystery surrounds the harp edition of this concerto in F major. The harp edition bears the same plate number, 1129, as the first edition for piano only, published by Sieber (not Sieber fils) in 1791. Yet the two scores are not identical; differences can be seen in expression marks and in the arrangement of the music

1. Milligan, *The Concerto and London's Musical Culture*, p.177.

on the page. Some chromatic passages have been rewritten to become diatonic, thus making the passages easier for the harpist to play. The range of the harp edition is higher; the piano score reaches f^3 , but the harp score goes to a^2 [sic]. In short, the concerto has been made more idiomatic for the harp. The author of these changes, either by Dussek or someone connected with the firm of Sieber fils, cannot be identified at the present time.¹

A reconstructed and more ambitious version of Dussek's Opus XI was published in 1794. Entered by Longman & Broderip at Stationers' Hall on May 5th with the title *A Duetto for the Harp and Piano-Forte or Two Piano-Fortes one with additional keys Op.XXVI*, while expanding the figurations it has many similarities with its earlier counterpart. Dussek kept closely to the original in the first two movements, and in some cases used the same material while taking advantage of the additional keys in a wider range of modulation. However, for his third movement he abandoned that of his first duo entirely in favour of the final movement of his concerto Opus 17. With its harp-like idioms it was easily adapted as a duo for harp and piano and provides further evidence that Dussek considered his fourth concerto as a work for harp as well as piano. This movement uses a larger compass in the primo part than its earlier version with motives and ideas arranged here for harp and piano or two pianos

1. Doult, p.27. Endnotes, p.34, acknowledges the information comes from H.Allen Crow, in a personal letter of 12 August 1986. Crow, in his 'A Biography and Thematic Catalog' p.256, gives the 'First Edition Sieber (Pl. No. 1128, Johansson-1792)'. NB: 'the harp edition is higher', therefore for a^2 read a^3 .

rather than for the solo instrument. This is a simple case of borrowing from himself, which was quite common at this time.

Dussek's initial inspiration for these harp compositions presumably sprang from his friendship with the renowned harpist Madame Krumpholtz and a knowledge of her technique. She had originally performed her husband's compositions on her visits to London both with him in c.1785/6 and in 1788 when she was accompanied by Madame Guedon. Many of J.B.Krumpholtz's works were very popular with her London audiences, among them his Sixth Harp Concerto Opus 9. It was this work that Dussek arranged for 'Harpsichord or PianoForte', published in London by Longman & Broderip in 1790. The notation of the first movement of the keyboard version is less florid than in the original harp concerto. The time signature is altered from 2/4 to 4/4 and the values of the notes are doubled. He kept the tutti sections throughout the concerto as well as the original time signatures of 2/4, for both the slow movement headed *Romance* and the final rondo, which remain virtually the same as the harp edition. The steady rhythm and melodic beauty of the *Romance* and Alberti-based song-like *Rondo Allegro* transfer easily to keyboard performance. However, Dussek's arrangement of the first movement is more easily read than the harp edition and infinitely more suitable for the less experienced keyboard performer. It was therefore more appealing to an amateur market.

When writing music for the harp Dussek did not include signs and symbols used in other harp music during the eighteenth century. Dynamic effects on the harp, such as crescendo and diminuendo, are accomplished by pressure from the fingers when plucking the strings and harp strings need to be stopped or muffled when the vibration interferes with the harmony. To include such directions on music to be played on the piano as well as the harp would cause confusion. The muffling of strings is indicated in the slow movement of a Krumpholtz score with a symbol used in harp music at this time - a circle cut across with a vertical and horizontal line is placed under and/or within certain bars where it is deemed necessary to stop or muffle strings. This procedure, for obvious reasons, applied only to harp performance. It was not included in Dussek's harp music, nor does he use phrases such as *étouffer* (signifying muffling) and *près de la table* (playing close to the sound board) in his harp compositions. As Dussek's intention was that his work could be played on either instrument he purposely excluded particular instructions that were applicable solely to the harp.

Following J.B.Krumpholtz's death in February 1790 it was Dussek on whom Madame Krumpholtz relied for her new repertoire and it was his name that became linked with hers during the first half of the 1790s. It was advertised that she would perform a 'new' concerto for Pedal

Harp by Dussek at Hanover Square on 24 February 1792,¹ but in the event Madame Delaval 'played a charming Harp Concerto by Dussek in lieu of Krumpholtz, who was suddenly indisposed'.² Nevertheless, Madame Krumpholtz did play a 'new' Dussek Concerto on 9 March 1792, which was repeated 'by desire' on 23 March 1792.³ The musical partnership that Dussek and Madame Krumpholtz shared in London, either as a duo or with her as soloist in his music, no doubt influenced his writing for the harp which, by its lyrical qualities, eventually shaped his compositional technique for the piano.

Around this time Madame Krumpholtz played some music by Dussek not specifically written for the harp. The known examples are the accompanied keyboard sonatas Opus XII. In the original Sieber edition the sonatas are dedicated to Monsieur Cosway, a popular miniaturist of the eighteenth century, who painted an early portrait of Dussek. The Opus XII sonatas were of an easier and more simple style, less chromatic than their immediate predecessors, and amateur rather than professional pieces. They contain many of the textures familiar to harp music and apparently at least one of them was playable on either the harp or piano. There are certain similarities

1. *The Times*, 24 February 1792.

2. *The Times*, 27 February 1792, 'Salomon's Second Concert - reviewed'.

3. *The Times*, advertised 8 March 1792, 'for Friday the 9th March' and repeated Friday 23 March 1792.

between Dussek's first sonata of this set and an early sonata by Krumpholtz. The steady big octave chords, accompanied by a tonic pedal-note bass, which dominate the opening bars of the *Maestoso* first movement of Opus XII No.1 are very like those of the Krumpholtz Sonata in F, published by Longman & Broderip in Volume II of their *Selection of Music for the Pedal Harp*, (Ex. 4.8a and b).

When Dussek's Opus XII Nos.1,2 and 3 were published in London by Preston in 1790 as *Three Sonatas for the Piano Forte with an Accompaniment for a Violin* they were dedicated to Mrs Cosway and at the bottom of the first page of Sonatas I and II there is a note referring to concert performances. The comment printed on Sonata No. I states that 'this sonata was performed with the Utmost Applause by Mr. Dussek at the professional concert', and on No. II, 'this sonata was performed with the Utmost Applause by Mad^{me} Krumpholtz', indicating that it was the second piano sonata, with its bold heraldic opening followed by fast scalic semiquaver patterns in the treble, reminiscent of Krumpholtz's sixth concerto, which particularly links this opus to the music of the Single Action Pedal Harp. The dedicatée, Maria Cosway, was herself a talented harpist¹ and had probably met Dussek during her stay in Paris in the summer and autumn of

1.David Robinson, 'An American in Paris', *The Times Magazine*, 20 May 1995, p.28.

1787.¹

During the first part of the 1790s Dussek's harp compositions were written for Madame Krumpholtz, culminating in his third harp/piano concerto, published by Corri, Dussek & Co. The work was advertised in *The Times* on 5 September 1795 as follows: 'Just published, A Concerto by Dussek, for the Piano Forte, with or without additional Keys, or for the Harp, as performed at Hanover-square Rooms for several Seasons, with universal applause, by Madame Krumpholtz', which gives the impression that the piece had been written some time before this date. This was his Grand Concerto for Pedal Harp or Piano-Forte Opus 30, the greater part of which can be played on either instrument. However, at certain places in the score, Dussek split the harp and piano parts with alternative versions for each instrument printed on extra staves. It was preferable, when the figurations displayed virtuosic broken octaves, a technique 'better suited to harp than piano',² that he provided an independent reading for the piano with simple, straightforward, scalar passages (Ex. 4.9).

The separation of harp and piano parts had already been adopted by Krumpholtz in his *Collection de Pieces pour la harpe ou forte piano Oeuvre XIII* published by

1. Gerald Barnett, *Richard and Maria Cosway a Biography* (Cambridge: The Lutterworth Press, 1995), p.103.

2. Roslyn Rensch, *Harps and Harpists*, p.309, end-note 57.

Naderman in Paris in 1788. The group of works comprises four sonatas with alternative sections written for the piano by Küfner, who was listed as a 'Maitres de Clavecin ou Forte-piano' in Paris in 1788 and 1799.¹ By taking illustrations from just three of these sonatas it is possible to see why the provision of such ossia passages was desirable. Semiquaver broken octaves for the harp are substituted in the first sonata piano part with alternating rests and in the second sonata, arpeggiated octaves are reduced to one note (Ex. 4.10). These changes are necessary when the notes on both staves for the harp coincide, a procedure which is effective with a plucked instrument but clumsy on a keyboard. In the Scherzo of the third sonata, the broken interval patterns for the harp extend beyond the octave to span a tenth or more, a stretch easily accessible on the Single Action Pedal Harp, but awkward on the piano. The piano version for this passage keeps to a restrained Alberti bass, written within the octave compass (Ex. 4.11).

Dussek's incentive for composing harp concertos appears to have diminished temporarily after the publication of Opus 30. The inspiration that he had to compose works for Madame Krumpholtz to perform receded when she was no longer able to present them to the public. She was noticeably absent from concert programmes for a considerable period and there is no record of her playing at

1. *Calendrier Musical Universel*, 9 (1788), 262 and 10 (1789), 292.

concerts in London between 27 May 1793 and 13 February 1797. In January 1797, *The Times* announced forthcoming events at the 'King's Theatre Opera Concerts', with the information that Madame Krumpholtz would be among the solo performers for her 'first performance after four years'.¹ During the period of her withdrawal, Dussek devoted himself primarily to pianoforte compositions and produced a substantial oeuvre of piano sonatas, various light works which included variations and rondos, as well as three 'Grand' bravura piano concertos.

Dussek's wife Sophia had acquired a considerable talent for performing on the harp since their marriage in 1792, and by 1795 she had built a reputation as a teacher and composer for the instrument. It was at this period that she began to compose harp sonatas which were published by the family firm in the years 1795 - 1797. The idioms and motives of many of these compositions are reminiscent of those used in earlier works by Dussek. The opening bars of her E-flat sonata Opus 2 No.1 begin with the familiar shape of the motive in sixths, recognizable from Dussek's Opus X1. Similarly this same pattern is reiterated, as is the repetitive pedal bass, in the C minor sonata Opus 2 No.3 of the second set (Ex. 4.12), a popular work in today's repertoire and one that is often attributed to Dussek himself. All Sophia's sonatas are technically of a simple nature, and, although they are

1. *The Times*, 12 January 1797.

primarily designed to suit the needs of an amateur market, they would have enhanced her prestige among her pupils/dedicatees.

From a business point of view it was advantageous to publish works that were playable on either the harp or piano. Hence, the family firm produced, in association with Pleyel, a combined music magazine entitled the *Pleyel, Corri and Dussek Musical Journal* of 'Vocal, Harp and Piano Forte Music' which they launched in London on 1 January 1797. The publishers Corri, Dussek & Co., announced that the vocal section would include accompaniments for the harp or pianoforte, and that the 'Harp and Pianoforte Pieces are so arranged as to Answer both Instruments'. Both Dussek and his wife were among the main contributors to the journal which included such works as Haydn's *Rondo* from his Quartet Opus 72 arranged for the Pianoforte by Dussek and *Variations* for harp or pianoforte composed by Pleyel, who had already seen several of his harp sonatas published in London by Longman & Broderip. Unfortunately, this project was short-lived, but it confirms Dussek's intention of presenting works that could be performed on either instrument. It was not a good time financially to set up such an enterprise, particularly in the same year as the publication of the Harrison *Pianoforte Magazine* which had more to offer its subscribers, who were given a piano if they consistently purchased their copies over a very long period.

Dussek returned to harp composition with his two sonatas Opus 34 published in 1797, *The Favorite Concerto*, for harp or piano in 1798, followed by the *Sonate Favorite* Opus 37, the *Duo* Opus 38 and *Six Sonatinas*, dedicated to Madame Krumpholtz, which were all published in 1799. However, none of these works reach the virtuosic standard of Dussek's first harp concertos. It is possible that some, if not all, of this group were composed with Sophia's pupils in mind, if not for her to perform. She had already played his harp concertos at public concerts in May 1795¹ and May 1796.² Of the last few London works for harp Dussek's *Celebrated Duet for the harp and Piano-Forte* Opus 38, which contains material in its second and third movements from the final *Sonatine* number VI, stands out as a possible candidate for modern concert performance. The description on the title page suggests it to be the work performed by Dussek and Sophia for Salomon's Concert at the Hanover Square Rooms in February 1796. It was described in *The Times* advertisement as a *Grand Sonata Pedal Harp* with an accompaniment of two Violins, two French Horns a Violoncello and PianoForte, and included Madame Dussek and Dussek among the performers as well as the Leander brothers, who were celebrated horn players in London at that time.³ Although this work, when published by Birchall in 1799, was entitled a *Duet*,

1. *The Oracle*, 29 May 1795.

2. *The Times*, 27 May 1796.

3. *The Times*, 25 February 1796.

neither the harp nor the piano part reached the complexity or musical interest of Dussek's previous duos, the focus here being on the two horns, which give this work an unusual but dramatic impact as accompanying instruments (Fig. 4.6).

Following Dussek's departure from England in 1799/1800 there was a considerable gap in his output for the harp. Apart from *Two Duettino's For The Harp and Pianoforte*, dedicated to a Miss Purling and published by Monzani in 1802, his two main incentives for composing for this instrument, Madame Krumpholtz and latterly his wife Sophia, were no longer associated with his concert works.

It was not until 1810, when Dussek's participation in public concerts increased to a level greater than at any time since he left England, that he once again had the opportunity to join in the public performance of a duo for Piano and Harp. It was at his own Benefit concert in March 1810 that he partnered Naderman¹, the gifted harpist son of the Paris publisher of that name. The critic of the *Journal de L'Empire* described them as 'two powerful virtuosos who excited amazement and admiration'.² The opportunity generated new works for harp and/or piano and Dussek composed *Trois Duos Concer-*

1. *Journal de Paris*, 22 March 1810, p.578.

2. *Journal de l'Empire*, 24 March 1810, p.4. 'Ces deux puissans virtuoses ont excité l'étonnement et l'admiration...'

tants pour La harpe et le Piano Forte at this time.

These works were not published simultaneously but on separate occasions in London and entered at Stationers' Hall on 9 March 1810, then on 13 and 22 February 1811 as Opus 69 Duos Nos I, II and III by his brother-in-law Francis Cianchettini of Cianchettini & Sperati. In 1812 they were published by Naderman in Paris as Opus 74, 72, and 73, in that order.¹ The London publications were dedicated to Lady Mildmay, who was perhaps one of Sophia's harp pupils. All three of these duos were equally at home on two pianos and were published by Breitkopf & Härtel as Op 72-74 between the years 1810-1813 as 'sonatas for piano four-hands'.² These dates suggest that Dussek may have supervised, or at least sanctioned, this four-handed adaptation before his death in 1812. Craw writes that:

The duos for piano and harp are all interesting in their almost constant exchange of important thematic materials between the two instruments...The works that show Dussek at his best are the three *Duos Concertants* (C234, 239, 243), but they are also the most difficult. Here are full blown three-movement sonatas with important and interesting materials for each performer.³

1.Craw, 'A Biography and Thematic Catalog', p.359, p.363, p.366.

2.Craw, 'Dussek, a Forgotten Composer', *American Harp Journal*, p.17.

3.Ibid., p.16.

When Roslyn Rensch comments on the most difficult of Dussek's harp works composed towards the end of his life - his *Duo Concertantes* - she too refers to them as 'full blown three-movement sonatas' and describes them as having 'grateful' harp parts, 'obviously by a composer with an admirable understanding of the instrument'.¹

In Dussek's substantial contribution to the genre, consisting of works for harp, harp and piano, harp or piano (listed in Table 4.3), it is notable that all of his harp concertos were also published for the piano. Although not always specified in their first editions, most of Dussek's early harp duos, sonatas and sonatinas are also playable on the piano, with the sonatinas being designated for piano or harp when they were published by Mollo c.1808.²

Dussek's contribution to the harp repertoire, initially in London, was unsurpassed and gained in stature towards the end of his life in Paris with the final *Concertantes*, which remain important works, even today. The most powerful influence in his composing for the harp was Madame Krumpholtz. From her, particularly in his early London years, he would have received an invaluable insight into the performance techniques of the instrument and immediate access to her husband's works. It was this

1. Rensch, *Harps and Harpists*, p.175.

2. Craw, 'A Biography and Thematic Catalog', p.313.

close relationship with the music of J.B.Krumpholtz which clearly shaped his style of composing for the Single Action Pedal Harp and which ultimately influenced his piano style.

Dussek's contemporaries

Clementi, who was perhaps Dussek's closest London contemporary in keyboard music, does not appear to have had an interest in the harp. He did not compose or arrange any music for this instrument and is not known to have associated with harpists. His compositions do not contain the figurations and fluid passages found in harp music. Nevertheless, both of Dussek's younger contemporaries Steibelt and Cramer composed, and made keyboard arrangements of, harp music. The former dedicated his only harp concerto to Madame Krumpholtz, and the latter performed his own duos for harp and piano at professional concerts in London with Sophia Dussek in the early 1800s. However, neither of them published their harp compositions until the late 1790s.

When Dussek was at the height of his powers as a composer of serious harp music there was little competition from his peers. He appeared as the natural successor to Krumpholtz. Other composers writing in this genre did not have the prestige enjoyed by Dussek until Steibelt arrived in London towards the end of 1796. Steibelt arrived at a time when the performing opportunities for foreign players had greatly diminished. The economic

situation caused by the long war with France was taking its toll. Gone was the enthusiasm for the making of and listening to music that had swept the city with the influx of refugees fleeing from a troubled continent in the early 1790s. Concerts were reduced and music publishing houses were beginning to feel the effects of the slump which caused several to face bankruptcy before the decade was over. It was a different situation from that experienced by Dussek seven years earlier. Longman & Broderip are reported to have had 1664 items on their catalogue for the year 1789 and 565 of these were for harpsichord or pianoforte.¹ They, of all publishers at that time, seemed sympathetic to many new avenues of music performance, and before their untimely end published a substantial series of volumes devoted exclusively to harp music, representing the leading harp composers of the period.

Steibelt's name does not appear on the early lists of Longman & Broderip and although he composed for the harp, harp and piano, harp or piano and solo keyboard, his works do not appear to have been published in London until after his arrival in this country pre-January 1797 (see Chapter III). His one and only harp concerto was dedicated to Madame Krumpholtz and 'premiered by her on the third Opera Concert in 1797'.² It is in the key of E-

1.Loesser, p.229.

2.Milligan, *The Concerto and London's Musical Culture*, p.176.

flat, one posing few problems for performer and composer. It begins with what had by then become the almost standard big chord entry for the soloist, which was the dramatic opening characteristic of many London concertos of the period. This work shows a distinct mark of originality, with arpeggiated chords played by the soloist during some of the tutti sections. Milligan writes:- "This concerto is unique in bringing in the soloist with scattered chords during the tutti sections".¹ There are also long periods of tutti, which are without soloist participation, and which are considerably longer than those introduced by Dussek. Steibelt was knowledgeable as far as the tuning system of the Single Action Pedal Harp was concerned, which is evident when he limited modulation in the second solo of the first movement to the dominant and relative minor, B-flat and C minor,² keys which are easily obtainable, with few pedal changes on an instrument tuned in E-flat. He wisely reserved his more adventurous modulations for his keyboard concertos.

Steibelt included duos for harp and piano, or two pianos, as well as a few sonatas and variations for either harp or piano in his output published after the turn of the century (Table 4.4). His *Grand Duo*, in the key of E-flat, dedicated to Madame Moreau and published in 1800 by Erard in Paris, is among his better known

1. Ibid., p.183.

2. Ibid., p.183.

works. Although Steibelt's harp music does not appear to have influenced his keyboard style, he may have published music for either piano or harp in order to increase his output for the amateur market.

Cramer was another of Dussek's keyboard contemporaries who contributed to the harp repertoire of the period, though only in a very small way. He certainly does not emerge as a serious competitor to Dussek. Cramer did not venture into the field of harp concertos, nor indeed into composing sonatas designated for either harp or piano. He wrote various pieces described for harp or pianoforte, such as his *Grand March* in the key of E-flat, published in 1799, a short work consisting of two movements, *Maestro Moderato* and *Pastorale Moderato*, covering four pages in all. His main contributions in this area were the duos for harp and piano, in the keys of E-flat and B-flat, which he published after Dussek had left England. For the performance of these works, and perhaps advice, he may have looked to Sophia Dussek who was by then an experienced harpist, if not quite the calibre of Madame Krumpholtz. The *Morning Chronicle*, writing on Sophia's talents in 1796, had commented, rather halfheartedly, on her skills:

Mrs DUSSEK has a great variety of musical talents; harp, forte piano and song, she cultivates in turn; and, though she astonishes in none, at moments she charms them in all.¹

1. *Morning Chronicle*, 19 March 1796.

Conclusion

A significant proportion of Dussek's music was composed for harp and/or piano during his London period. It may be assumed, from a business point of view, to have been a profitable enterprise, Dussek presumably doubling his income from these compositions. Similarities in the sound of the instruments and in notation were added incentives for him to produce works with alternative modes of performance at very little extra cost to himself and his other publishers.

The years 1790-1800 saw a substantial increase in public concerts and an unprecedented number of solo professional performances. On these occasions the performance of harp and piano music became an important addition to many of the programmes. Madame Krumpholtz, the popular solo harpist of the day, played harp and piano duos with Dussek in the early 90s and Dussek's wife Sophia played his harp concertos and duos throughout the decade. The public performance of harp and piano music encouraged the demand for music for both instruments from ladies of the professional and merchant classes and it is apparent that the market quickly ceased to be restricted to a privileged few. These circumstances provide us with a valuable insight into the social and musical attitudes of the period and underline Dussek's contribution to the enlargement of the repertory available for both professional and domestic use.

CHAPTER V

DUSSEK AND HIS TREATMENT OF PIANO TEXTURES

Dussek's treatment of piano textures and accompaniment patterns are among his most important contributions to nineteenth century piano music. Following his arrival in London, early in 1789, he became one of the first performer/composers to recognize the possibilities of the much improved English pianos. Dussek's ability as a virtuoso pianist led him to write strikingly brilliant fast passages to display his own technical powers on the instrument. He was also known for his expressive cantabile phrases retaining a singing style for the piano. These two diverse approaches to keyboard composition together with his more complex techniques became an established part of his piano style.

Towards the close of the eighteenth century it proved very difficult to distinguish writing for the piano from that of the harpsichord or clavichord. The last two instruments were still in use by composers such as Mozart and Haydn as well as Dussek and Clementi and flexibility with regard to instrumentation was encouraged by publishers in their desire to maximize their sales of music. This practice was probably the reason for the omission of certain dynamic and pedal markings in Dussek's published keyboard music before the late 1790s, leaving expression and the use of the pedal to current

performance practice.

It was not until the idiomatic use of the keyboard with fuller textures and the exploitation of the broader dynamic range, which was encouraged by the sonority of the English piano, that the 'evolutionary change in keyboard writing itself took place to produce a clearly identifiable piano style'.¹ Newman writes:

Ordinarily no style distinction at all was intended by the optional titles used during the transition from harpsichord to piano. The composer and publisher naturally wanted the sale to reach as wide a market as possible... But during the transition style distinctions began to show up in the music itself that help to explain why the piano ultimately replaced the harpsichord. Most obvious was the insertion of "cresc.," "decresc.," and related terms or signs to indicate graduated dynamics.²

Dussek's textures, particularly with the added impetus of the extended compass (additional keys), became increasingly piano orientated. The improved tone quality of the English pianos prompted him to use techniques that were the basis of his bravura figurations and singing legato style. His compositions used the full range of the extended keyboard while his figurations owed much to the Single Action Pedal Harp and its music. Dussek's use of the additional keys, especially in his piano concertos

1. William S. Newman, *The Sonata in the Classic Era*, 3rd edn (New York and London: Norton, 1983), pp.88-89.

2. Ibid., p.86.

became one of his most significant contributions to piano style, as did his elaborate florid passages and cantabile phrases, each in their turn making a considerable impact on contemporary musical circles.

In order to consider an overall view of Dussek's keyboard techniques it is necessary to analyse the changes that were taking place in each type of accompaniment pattern and wide-spread figuration, at the same time observing the development in textural enrichment and technical difficulties introduced by Dussek throughout his composing career.

Newman treats the subject of textural development in general terms in his chapter on 'Romantic Sonata Form' noting that 'the most conspicuous difference in the early-Romantic sonata lies in its textures and sonorities'. He continues:

First of all, as we have seen, the pitch range itself expanded both up and down thanks especially to the expanding range of the rapidly developing piano...Secondly, with regard to textural changes, much of the former close-position scoring expanded in open-position scoring. In this way the close-position Alberti bass, which had been one of the most characteristic earmarks(sic) of the Classic style, did not quite disappear in early-Romantic scoring. A well known though rare instance for Beethoven occurs in his Op.90/i/55-58, and more frequent instances occur, for example in Dussek's sonatas (as in C221).¹

1. Newman, *The Sonata Since Beethoven*, p.121. C221 = Op.64/Op.70/Op.71.

Grossman's view of the development of keyboard textures in Dussek's sonatas is worthy of note.¹ With pertinent musical illustrations he proceeds from the initial simple two-part textures of a melody with an Alberti bass to the rich, thick chords and widely-spaced bass accompaniments that were part of Dussek's final works. Step by step Grossman discusses Dussek's composing techniques and harmonic vocabulary until finally, under four headings, he isolates the main topics of: accompaniment patterns, melodic figurations, textural enrichment and technical difficulties of Dussek's sonatas.

However, the impact of the extended keyboard compass (see Chapter III) and the influence of the harp and its music with the resulting effect on figurations and accompaniment patterns remain relatively untouched by most writers on Dussek's bravura piano concertos, late accompanied sonatas and few chamber works. Extensive comparisons with the compositional procedures of his closest keyboard contemporaries is also lacking. Only by investigating the various types of textural procedures used by Dussek across a broad spectrum of his works and comparing them with those of his peers, is it possible to assess the importance of his contribution to piano style.

1. Grossman, pp.198-199.

Accompaniment patterns

Accompaniment patterns in Dussek's works prior to 1789 were typical of the times. One type of figure often used in the initial stages of his career, and one to which he returned when writing works of moderate difficulty, was the easily recognizable way of establishing a key and of continuing the sound on instruments where sustaining powers were limited - the repetitive tonic or dominant quaver beat (or comparable value) in the bass, more often than not over a long, low pedal-note. The technique, was initially much favoured in harp music, and probably transferred to the keyboard from this source by a number of composers. Forming a steady left-hand pulse the figure is the principal element in many of the easier harp duos and sonatas composed by J.B.Krumpholtz in the 1770/80s. Both Haydn and Mozart made modest use of this accompaniment pattern. The former advised and worked with Krumpholtz at Esterhazy from 1773-1776 and the latter, composed his harp concerto in Paris in 1778, the year in which Krumpholtz made his Paris debut as a harpist at the Concert Spirituel, playing his own composition, a *Harp Concerto in B-flat*, Op.7.¹

Early examples of this repetitive bass figuration in keyboard music appear in the final *Presto* movement of Clementi's piano sonata Opus 7 No.3 which was published

1. Rensch, *Harps and Harpists*, pp.169-172.

c.1782, soon after his first visit to Paris in 1780/81. Clementi may have absorbed certain harp techniques from the French harp composers working in Paris at this time, which he later included in his keyboard works. This same accompaniment pattern appears again in the first movement of Clementi's piano sonata Opus 12 No.4 published in 1784 (Ex. 5.1). Kozeluch used this accompaniment pattern in the rondo of his keyboard sonata Opus 20 No.3 1786, and in the first movement of his keyboard sonata Opus 35 No.2 published in London in 1793. Steibelt, who may have become acquainted with the music of the French harp composers while in Paris, introduced this pattern in his *Trois sonates pour piano-forte ou clavecin* Opus 4 No.1, published in Paris c.1790, and again more frequently in the *Allegro grazioso* movement of his *Trois grandes sonatas pour le piano-forte... Oeuvre 7* No.1, published shortly afterwards in that city.

The constantly repeated bass note figure was a conspicuous accompaniment factor in Dussek's piano concerto Opus 3 published during his first period in Paris in 1787, and in the following year, to a lesser degree, in his solo piano sonata Opus 5 No.3. This left-hand accompaniment played an important role as far as the amateur musician was concerned. It was a simple device, and provided an easy bass for the less able pianist. Frequently introduced into Dussek's accompanied and early sonatas, it appears in a lighthearted *Allegro non tanto* first movement of the *Sonatina in G* Opus 19 (1793)

(Ex. 5.2). and majestically in the *Adagio maestoso* introduction to his solo piano sonata opus 25 No.2 (1795) (Ex.5.3). The presence of this repetitive bass figure in his piano music, intended for the more able performers, seems to have been phased out after the publication of his Opus 39 piano sonatas in 1799. Dussek, however, occasionally turned back to this simple device for his easier works, as in his *A new Sonata for two performers on one Piano Forte....* composed for his nephew Pio Cianchettini in 1806. This four-handed sonata in C was first published by Cianchettini & Sperati but was known as *Sonate Posthume à quatre mains* when published either by Peters or Kühnel in 1813.¹ The simple Duet designed for a gifted seven year old uses the repeated bass-note figure periodically in the secondo part of all three movements. Similarly this repetitive bass-note figure was used in Dussek's *Trois Sonates Progressives à quatre mains Composées comme Exercices pour Mademoiselle Charlotte de Talleyrand*, Op.67 (1809), and can be found in the secondo part of the two movement sonata Opus 67 No.1, first in the *Andantino* movement and then in the final rondo.

Although Dussek initially used this bass figure in his sonatas and piano concertos it is associated more as a simple accompaniment for sonatinas or relatively easy piano sonatas and it is here that it is generally found in pieces by Cramer, for example in his piano sonata Opus

1.Craw, 'A Biography and Thematic Catalog', pp.343-344.

25 No.3 (1801) and in Beethoven's *Sonatina in E-flat*, WoO 47 (1782-83).

The Alberti bass, a flexible left-hand accompaniment figure in keyboard music, generally of semiquavers, consisting of broken triads whose notes are played in the order: lowest, highest, middle, highest, takes its name from Domenico Alberti. The closed version of this device, which was a pattern that sat completely under the hand, was frequently used by Dussek when writing a sonata with modest technical demands. In his early works he often indicated a crotchet as the first note of this simple pattern. Both C.P.E.Bach in his *Versuch*¹ and Adam in his *Method*² recommend the sustaining or holding down of the first note or indeed all the notes of such patterns/broken chords, for longer than their written duration, providing the figuration involves notes of the same chord.

By 1789, Dussek was extending the Alberti bass beyond the span of the octave. For a smooth delivery this needed a large hand or the assistance of a sustaining pedal. The earliest instance of Dussek including such figurations with intervals of the 9th and 10th appears

1.C.P.E.Bach, *Versuch über die wahre Art das Clavier zu spielen*, 2 vols (Berlin: Winter, 1759, 1762). *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. by William Mitchell (New York: Norton, 1949, London: Eulenburg, R/1974), p.155.

2.Louis Adam, *Méthode de piano du Conservatoire* (Paris: Magasin de Musique du Conservatoire Royal, 1804; R/1974), pp.151-152.

in the first movement of his Opus 9 No.3 piano sonata [bars 9-10], published in 1789 (Ex. 5.4) and then during the 1790s in the rondo movement of his piano sonata Opus 39 No.3 [bars 29, and 132-133], where the interval of a ninth and then a tenth begin each Alberti pattern (Ex. 5.5a and 5.5b). In the first movement of Dussek's piano sonata composed and dedicated to Mrs Bartolozzi, his Opus 43, published by Longman, Clementi & Co., in 1800, he introduces a brief Alberti bass with intervals of a tenth beginning each group of eight semiquavers [bars 12-13] (Ex. 5.6). The stretching of the Alberti pattern to spans greater than the octave also occurs in the first movement of Dussek's piano concerto Opus 40 published by Corri, Dussek & Co., c.1799, in which he opened up the figures to encompass stretches of 10ths and 11ths [bars 259-261, and 265-266] (Ex. 5.7).

These specific examples of extended Alberti patterns do not have a pedal marking for sustaining the first note of the group, although if and when the pedal was available it may have been used to give a smooth delivery. Not until the first movement of his piano concerto in g minor, published first by Erard in 1801 as Opus 49 and then as Opus 50 by Breitkopf & Härtel in 1803, were pedal markings indicated throughout for this type of figuration. Both editions have pedal marks for the widely spaced first notes of Alberti patterns, as in bars 160 and 165 of the first movement (Ex. 5.8). The pedal is also indicated for other extended bass accompaniments,

where the first note or chord is held and when it is harmonically suitable, as in bars 168-170. This technique appears in the first movement of Dussek's Piano Quintet in f-minor, published c.1800 [bar 153], and in the third movement [bar 240] (Ex. 5.9).

Dussek's contemporaries did not embrace the extended Alberti bass in their keyboard accompaniment patterns until some time later than Dussek. The first evidence of its use amongst his peers was in Field's piano sonata Opus 1 No. 1, published in 1801, and shortly afterwards in Hummel's piano sonata Opus 13, published in 1803, where he, as did Field, introduced many of the developments already found in Dussek's London keyboard works.

Left hand accompaniments, other than those using the Alberti pattern, consisting of widely spaced figurations with a greater than an octave span were introduced by Dussek in the first movements of his piano sonatas Opus 9 No.1 [bars 110, and 177] (Ex. 5.10), in Opus 9 No.2 [bars 24-27] (Ex. 5.11), both published in 1789, Opus 35 [bars 183-189] in 1797 (Ex. 5.12) and in the final rondo movement of Opus 39 No.3 [bars 40-41] in 1799 (Ex. 5.13), on each occasion involving intervals of either a ninth or tenth. For a smooth performance of this notation, for all but the largest of hands, these left-hand patterns require the assistance of the pedal. The rondo movement of Dussek's Opus 39 No. 3 piano sonata contains some par-

ticularly wide-ranging examples with pedal marking,¹ although these pedal signs were not consistently applied throughout the work. It was not until the publication of Dussek's piano concerto in g minor (1801) that pedalling was liberally applied by him for both the Alberti bass and widely-spaced figurations.

Broken chords and widely spaced figurations spanning a tenth or more became even more common in Dussek's sonatas from his Opus 61 onwards. However, similar extended figurations can be found as early as the harpsichord music of Rameau (1683-1764). Left-hand accompaniment patterns involving overall stretches encompassing tenths in his *Les Niais de Sologne* (Ex. 5.14) and leaps with an interval of a tenth or more and left-hand accompanying patterns with a greater than an octave span in his *Les Cyclopes* (Ex. 5.15) prompted Howard Schott to comment on their technical difficulty 'requiring a wrist technique for extended arpeggios' which, to use his description, 'need oscillating wrists and flying fingers'.² Nonetheless, this expansion of keyboard figurations was not generally adopted in early keyboard music. Mozart had introduced these forward-looking open left-hand semiquaver figurations, covering a span well in excess of an octave, with the downward crotchet stems suggesting the need for a sustaining device for the first

1. Rowland, *A History of Pianoforte Pedalling*, p.72 and p.74.

2. Howard Schott, *Playing the Harpsichord* (London: Faber & Faber, 1971), pp.61-62.

note of each group. This unusual notation appears at the end of the second movement of Mozart's piano sonata in D, K311 [bars 87-89] (1777) (Ex. 5.16), and is described as very rare at that period in time by David Rowland who comments, 'there is nothing comparable in his music after 1784'.¹

Widely-expanded accompaniments were included in the first movement of Dussek's piano sonata Opus 61 (1806/7) [bars 32-33 and 35-36] (Ex. 5.17), and introduced into his concertos from Opus 40 (1798/9) onwards. They also held a prominent part throughout the bass figurations in Dussek's E-flat major piano quartet Opus 56 (1803).

One of the most significant of Dussek's accompaniment patterns, a device best described as a note-chord or note-chord-chord steady bass rhythm, was the *um-pah* type which gathered momentum in his works by the close of the century. Early types of this figuration, in a so-called 'closed' version, which lies easily under the hand, appeared in Dussek's 'Rondeau à la Turque' from his *Douze Études Mélodiques*, Opus 16 (1794) (Ex. 5.18) and in the rondo 'La Matinée', the third movement of his piano sonata Opus 25 No.2 (1795) (Ex. 5.19). It was an effective addition to his other accompaniment procedures and used more often by Dussek than other composers of the period. He had included this figuration in an opened-out version in the first movement of his piano concerto Opus

1. Rowland, *A History of Pianoforte Pedalling*, pp.84-86.

22 (1793) as quavers against a RH semiquaver pattern [bars 88-91] (Ex. 5.20) and in the first movement of his piano concerto Opus 29 (1795), this time as *um-pah-pah-pah*, with minim-quaver-quaver-quaver against a RH semiquaver pattern [bars 223-4, 227-8, and 231-2] (Ex. 5.21). In Dussek's piano sonatas from 1799, the *um-pah-pah* bass appeared regularly. He included this rhythm in the *Allegro con spirito* movement of his piano sonata Opus 39 No.3 [bars 80-82] (Ex. 5.22) and frequently in the rondo of the same work.

Earlier composers had seldom adopted this form of accompaniment. Mozart used it sparingly as a 'closed' version in his *Fantasia* in D-minor, (K397;1782), in his lyrical *Rondo* in A-minor, (K511;1787), and in his *Variations* in A, No.5 (K137 App;1789). While this bass accompaniment appears in Mozart's separate solo keyboard works it is not a dominating feature in his piano sonatas or concertos.

With the opening-out and expansion of keyboard figurations the *um-pah* bass accompaniment pattern benefited from wider spacing, with the first note, either as a single low note or doubled as an octave, followed by bass-chords pitched higher. It was a technique that needed the sustaining pedal for a smooth result, particularly in Dussek's rondo *Les Adieux* (1799) where the *um-pah-pah* involves hand crossing. Dussek introduced this bass accompaniment frequently, and, although it almost

certainly required the use of a sustaining pedal, he did not always include the pedal sign in the score.

The extended *um-pah* bass accompaniment, as well as other widely spaced accompaniment patterns, are figurations that are characteristically piano-orientated and are typical of Dussek's creation of piano rather than keyboard textures. It is not a pattern commonly found in harp or harpsichord music. Neither of these instruments contained a suitable sustaining device which was a necessary requirement for the widely-spaced and constantly increasing range of left-hand accompanying figures, even though the first note when plucked on a harp could be left to vibrate naturally for a short while. The *um-pah-pah* later became familiar as a dance rhythm and it was subsequently used freely during the nineteenth century as an alternative to the Alberti bass or triplet accompaniment. Dussek included it again in the opening *Allegro cantabile* of his piano sonata Opus 45 No.1 [bars 3-6, and 11-14] (Ex. 5.23), and extended it to *um-pah-pah-pah* in the *Molto adagio con anima ed espressione* movement of his piano sonata Opus 70 *Le Retour á Paris*, first published in 1807 as Opus 64. It was also included in the first movement of the above mentioned piano quartet (Ex. 5.24).

As far as Dussek's immediate contemporaries were concerned, wider stretches in figurations were used by Hummel in his piano sonata Opus 2/3, published in 1792 but are not apparent in his next piano sonata, his thin

textured Opus 13, which was not published until 1803. Extended figurations were not favoured by Hummel until very much later when they were extravagantly used in his piano sonata Opus 81 published in 1819, as 'dissonant stretched figures' in 'wide-roaming passagework'.¹ The expansion of figurations was not generally adopted by other composers, such as Clementi and Cramer, until after the turn of the century. Clementi, who held back on including widely-spaced figurations in his three Opus 40 piano sonatas, published in 1802, tentatively included a span of a ninth in the left-hand quaver accompaniment patterns in the opening bars of the final movement of his Opus 50 No.3 piano sonata (1821). Cramer, in his *Studio per il Piano Forte* Vol.1 (1804) was more adventurous and produced two examples of spans greater than an octave with left-hand staccato patterns of quavers in Exercises V and XXXVII both in C-major, encompassing elevenths and twelfths. Field, on the other hand, included left-hand accompaniment patterns involving leaping tenths in the rondo of his piano sonata Opus 1 No.1 published in 1801 (Ex. 5.25).

The *um-pah* form of accompaniment was employed by Dussek's contemporaries very soon after it had appeared in his works. Steibelt included it in an opened-out version against a single melodic line, when he gave it a slightly abbreviated approach to that of Dussek's fluid

1. Newman, *The Sonata Since Beethoven*, p.238.

accompanying dance rhythm. With a 6/8 crotchet-quaver-crotchet *um-pah* accompaniment it produced a strong rhythmic bass in the final movement of his piano sonata Opus 18 No. 2 published by Corri, Dussek & Co., in 1796, (Ex. 5.26).

After the turn of the century both Field and Hummel began to adopt the *um-pah* form of accompaniment pattern in their piano sonatas. Field introduced it in the first movement of his Opus 1 No.2 (1801), in a syncopated version requiring the use of the sustaining pedal for the first note of each figure, as did Hummel in the slow *Adagio* and lively *Allegro con spirito* movements of his Opus 13 (1803). Clementi did not adopt this technique until his *Didone abbandonate* piano sonata Opus 50 No.3 which, although presumed to have been written shortly after his Opus 40 piano sonatas (1802) was not published until 1821.¹ Cramer took some time before using the *um-pah* bass accompaniment and then, when he did, he published in his *Studio per il Piano Forte* Vol.1, No. XLIV a two-page g-minor exercise *Allegro agitato* in 6/8 time for practising the technique required for a lively performance. It was around 1817/18 that Beethoven introduced the *um-pah* bass accompaniment in the *Adagio sostenuto* movement of his piano sonata Opus 106, the *Hammerklavier*. In a bold, abrupt version with a rest between each first octave and following chords (using octaves and four and

1.Plantinga, p.217.

five note chords for each pattern), it moved Tovey to comment 'Beethoven is sometimes drastic in the simplicity and rhythmic ictus of his most solemn accompaniments; but he never went so far as to take a waltz-bass too seriously...'1

The various bass accompaniment patterns discussed so far were a significant contribution to the piano music of the nineteenth century. Although Dussek's early sonatas and concertos had contained patterns that were typical of the day, it was his innovative treatment of these standard devices that formed the basis of his later approach to composition. The repeated-note bass, the Alberti bass, left-hand figurations and broken chords and the introduction of the bass *um-pah* pattern (used extensively by Dussek), proceeding from closed to open-spacing and in their expansion, were all important additions to Dussek's mature composing techniques.

Melodic figurations

Dussek's melodic figurations held an equally important role in his compositions. Noted for his song-like melodies, he was also an advocate of the fluid melodic figurations that were so much part of a harpist's vocabulary. Dussek's cantabile writing was often enhanced by a reliance on popular melodies, hymn-like tunes or folk song. Pastoral elements in compound time figured strongly

1. Donald Francis Tovey, and Harold Craxton, eds. *Ludwig van Beethoven Sonatas for Pianoforte* 3 vols (London: Associated Board of the Royal Schools of Music, 1958), III, 140.

in his rondo final movements, as in his Opus 23 (or 24) piano sonata.

Dussek was well known for his expressive singing tone on the piano. This feature was underlined by his countryman Wenzel Johann Tomaschek when he described Dussek's playing and the effect it had on the public after hearing him at Prague in the autumn of 1802. He wrote:

After the first few bars of his solo, the public indeed uttered one general "Ah!" There was in fact something magical when Dussek, by his pleasing manner, drew out of his instrument through his wonderful touch, lovely and at the same time emphatic tones. His fingers were like a company of ten singers...¹

While praising Dussek's performing style Tomaschek deemed Dussek's *Phantasia* as 'utterly worthless' before almost reluctantly expressing his pleasure on hearing the rondo from Dussek's sonata in C-minor, presumably from his Opus 35 No.3, with which he ended, Tomaschek wrote:

His fantasia, which consisted mainly of mere broken chords, was utterly worthless, until he came to the rondo from a sonata in C minor,

1.W.J.Tomaschek, 'Wenzel Johann Tomaschek, geboren zu Skutsch am 17 April 1774 Selbstbiographie', *Libussa*, 4 (1845-1849), 349-398 (p.393): worüber das Publikum schon nach den ersten paar Takten des Solo in ein allgemeines "Ah!" ausbrach. Es war aber auch Etwas zauberhaftes, Wenn Dussek bei seiner anmuthsvollen Aesserlichkeit dem Instrumente durch wundervollen Anschlag liebliche und zugleich markige Klänge entlockte. Seine Finger glichen einem Verein von zehn Sängern...

with which he ended the fantasia.¹

The rondo is a vigorous movement that no doubt contrasted well with the cantabile sections from Dussek's piano concertos, the performance of which Tomaschek had previously praised. In juxtaposing the melodic with the technically brilliant, Dussek achieved a contrast that highlighted the former to its advantage. This was a notable characteristic of his compositional style. Although the content of Dussek's bravura concertos and virtuosic pianoforte sonatas was dominated by the "brilliant-style", he balanced a very fast finger technique with lyrical passages in his well documented "singing-style". Longyear commented on these qualities of Dussek's style when he wrote:

After his Op. 44 sonata of 1800, Dussek's style became increasingly more Romantic. His sonorous piano writing remains full...; it relies heavily on elaborate figurations and a more technically complex kind of writing, yet it retains a "singing" style for the piano.²

By stressing an outer melodic line over an Alberti or arpeggiated pattern in the same hand, Dussek combined melody with the enrichment of his textures. This was an effective technique, having its origins in harp music and

1. Ibid., p.393. Seine Phantasie, die meistentheils in gebrochenen Akkorden bestand, was ohne allen Werth, bis auf das Rondo aus einer C moll Sonate, mit dem er die Phantasie beschloss.

2. Rey Morgan Longyear, *Nineteenth-Century Romanticism in Music*, 2nd edn (New Jersey: Prentice Hall, 1973), p.86.

frequently used by Krumpholtz in his harp duos and sonatas, which was the probable source for Dussek's inspiration. Clementi first used this device in the rondo of his piano sonata Opus 12 No.4 (1784) (Ex. 5.27). Several figurations related to harp music appeared in Clementi's early keyboard sonatas (see above), especially in his Opus 12 No.4 (1784) which followed on from his first visit to Paris, during which time he would have been in contact with harpists.

Dussek used the emphasis on the outer melodic line against inner figurations effectively and more frequently than his contemporaries, who were slow to use the technique in their piano sonatas and concertos. Hummel included it in the first movement of his piano sonata Opus 13 in 1803. Cramer adopted the stressing of melodic lines against both inner and outer figurations occasionally in his *Studio per il Piano Forte* (1804), as in his C-major No. V, where the melodic line remains on top, in the C-minor exercise No. XIX, where the melodic lines remain in the middle parts, and the XXVIII, in E-minor, where the busy inner parts lie between a slow moving melody in the treble and a steady bass. In 1805 Steibelt published his *Etudes* Opus 78. These too bore traces of techniques initially presented by Dussek in his sonatas, in particular the holding of a melodic line against internal figurations in the same hand - see Steibelt's Opus 78 No.3 (Ex. 5.28).

The emphasis on a single line of melody against internal figurations was well suited to the new piano, where a different dynamic can be given to melody and accompaniment in the same hand. This was a technique favoured by Dussek in both his piano sonatas and concertos. It is a pianistic technique, as opposed to a harpsichord technique, and one that has been highlighted in the piano music of the nineteenth century in works such as Schumann's *Blumenstück* Opus 19 (1839) (Ex. 5.29), which has textural similarities with Dussek's rondo from his piano sonata in F-minor Opus 77 (1812) (Ex. 5.30). Selective illustrations of this procedure occur in the opening bars of Dussek's harp sonatina No.1 (1799) [bars 1-8] (Ex. 5.31), in the rondo of his piano sonata Opus 18 No.2 (1792) [bars 56-59] (Ex. 5.32) and in the first movement of his piano concerto Opus 22 (1793) [bars 103-106] (Ex. 5.33).

Dussek also included this technique in the first movement of his piano quartet (1803), with right-hand crotchets over quavers and in the second movement as right-hand quavers over semiquavers. Connecting the longer notes of an arpeggiated pattern in order to produce a melodic line proved to be a good way of sustaining a cantabile tone on the piano, and one that he initially used more than his contemporaries.

Although it was necessary to use a different performance approach for the harp than for the piano for

holding a melodic line against active middle parts the final result was very similar. It remained an important technique used by Dussek in both harp and piano music throughout his composing career, more so in his late sonatas than in his concertos. However, Dussek introduces the held melodic line over inner figurations in the right-hand very effectively in a *con espressivo* passage for the final rondo movement of his *XIIth Grand Concerto* published in 1810.

Enrichment of textures

In both his sonatas and concertos Dussek's treatment of parallel finger patterns, i.e. thirds, sixths and octaves with the third, are not only of melodic and thematic interest, they also perform a significant role when doubling the melodic line of his motives and figurations by enriching the textures. These figurations became identifiable with the opening bars of several of his duos, concertos and sonatas for both harp and piano - as referred to in Chapter IV. The doubling was a technique favoured by his young contemporary, J.B.Cramer, who, from 1790 onwards, used many of the established textures and accompaniment patterns popular amongst his peers. Passages of thirds, double thirds and sixths abound in Cramer's early piano sonatas Opus VI Nos. 3 and 4 (1790).

Thick chordal textures increased in Dussek's sonatas composed during and after 1800. His expansion of figurations and accompaniment patterns, with broken chords

spanning octaves and tenths in the left-hand, accompanied thick chords, often arpeggiated, in the right-hand. The first movement of his Opus 70 includes an example, marked *amorosamente*, of thirds and chords outlining a melody in the right-hand, punctuated by a triplet plus crotchet figure accompaniment of rising broken chords spanning tenths and octaves in the left (Ex. 5.34). In the first movement of his earlier piano sonata Opus 43 (1800) a fluid figuration in the right-hand has a steady accompaniment in quavers alternating octaves with thick arpeggiated chords [bars 17-19] (Ex.5.35).

As Dussek's keyboard textures thickened and his figurations became more adventurous, instances of left-hand accompaniments against complicated fast finger passages in the right-hand gradually increased in frequency in his *Allegro* movements. Typical of this development is the first movement of his piano sonata Opus 43, [bars 98-101], where octaves plus a thick arpeggiated chord bass accompaniment are partnered by a passage involving an outer melodic phrase against an inner Alberti pattern in the right-hand (Ex. 5.36). This combining of various accompaniment patterns and liking for wider stretches became more common in Dussek's late sonatas. Passages involving spans greater than the octave frequently occur in the first movement of his piano sonata Opus 61 [bars LH 35-36, RH 96-97, and together 140-141] (Ex. 5.37). The amalgamation of thicker accompaniment patterns and intricate inner figurations supporting

melodic lines was typical of Dussek's more mature period of composition.

The thick chordal textures that became quite common in Dussek's large scale sonatas can also be seen in Weber's *Grand* piano sonatas. Weber's piano sonata in C, Opus 24, published in 1812, has several examples of right-hand figuration over left-hand thick bass chord accompaniments. This sonata also has wide-spread passages containing *um-pah* basses, florid stretches of consecutive octaves and many more techniques familiar from the later works of Dussek.

At this time Clementi's style of composition differed from that of Dussek and his immediate contemporaries, with thinner textures and clear cut presentation of thematic material. Newman writes on this aspect of Clementi's style:

And even more in his late than in his early sonatas there is an economy of texture, a devotion to counterpoint, and a succinctness and neat definition of ideas that set this writing apart from that of Weber, Dussek, Field and the other young Romantics.¹

However, in Clementi's Opus 40 piano sonatas (1802) and Opus 50 piano sonatas (1821), in spite of his increasingly spare textures, he briefly introduced short passages of thick repeated chords, as well as suspensions and appoggiaturas.

1. Newman, *The Sonata in the Classic Era*. p.753.

Spread chords

When using thick chords to enrich the textures of his piano sonatas Dussek often indicated that they should be arpeggiated, and it is with this spreading of the sound, which was an important technique on both the harp and harpsichord, that Dussek achieved a richer and more sonorous tone in his works. Frequently introduced into piano music during the nineteenth century, chord spreading was generally used by Clementi, periodically in his piano sonatas and particularly at cadence points. Haydn, after his second visit to London in 1794, composed his final piano sonata, Hob.XVI: 52, in which he used the oblique line to spread the opening bass chord, shown in the autograph manuscript.¹ Haydn may have left it to current performance practice for succeeding chords to be, or not to be, treated in this manner. Bernard Harrison points out that 'the oblique stroke is Haydn's normal indication of the simple arpeggio without acciaccatura'.²

Dussek appeared to notate the arpeggiated chord to a greater extent than his peers, especially in his late sonatas. He used this ornamented chord not only to enhance the figurations in his concertos, where he initially used the oblique line between the notes of the chord, but to emphasize the fuller tone of the much improved

1. Ibid., illustration on p.469.

2. Bernard Harrison, *Haydn's Keyboard Music: Studies in Performance Practice* (Oxford: Clarendon Press, 1997), p.354.

piano. Dussek included arpeggiated chords with a cross-stroke in the first movement of his piano concerto Opus 27 (1794).¹ These chords appear as part of the dramatic opening statement of the first solo entry, in a rising sequential passage in this *Allegro assai* movement [bars 72-74] (Ex. 5.38). In his piano sonata Opus 43 published by Longman, Clementi & Co., in 1800, he again used the oblique line for spreading chords throughout the thickening textures of the first movement. When Dussek quoted a few bars [17-20] from this sonata as one of his examples in the German edition of his piano method, first published by Breitkopf & Härtel in 1803,² the now more conventional wiggly line was inserted. It is quite possible that Dussek treated the chord with the oblique line as the notation for a simple arpeggio.

The soloist's full chord entry in piano and harp concertos during the 1790s, was one that was to become a common feature in late eighteenth century piano music. The chords frequently had the rhythm - minim, dotted crotchet, quaver and crotchet. This procedure was usually followed by a rapid ascending scale or arpeggio, as in Steibelt's *Storm* piano concerto Opus 33 (1799) where he spreads the first and fourth chord of the opening solo entry (Ex. 5.39). This rhythm was made up of full rich

1. Chords with a cross-stroke generally indicate an arpeggio with an acciaccatura.

2. J.L. Dussek, *Pianoforte-Schule*, 3rd edn, pl. No. 2210 (Leipzig: Breitkopf & Härtel, 1815), p. 25.

chords which were more often than not notated as being arpeggiated either by a curve (, or a wiggly line. Dussek did not indicate spreading when he began his solo entry with three minim chords in his piano concerto Opus 22 (1793). They were presumably expected to be played as spread chords according to the performance practice of the times, without the need for extra notation.

This dramatic full chord entry of the solo instrument was a striking heraldic opening statement for concertos. It was the moment when the soloist could command the instant attention of an audience. A bold chordal beginning was favoured by Dussek, not only in his concertos but also in some of his piano sonatas. Both Hummel and Cramer used this opening to their concertos, and later Steibelt and Field began their early piano concertos with this commanding device. The big chord entry was a favourite textural component, presumably inherited from J.B.Krumpholtz's *Sixth Harp Concerto*, (see Chapter IV), the source of many of the idioms adopted by several of the piano composers working in London in the 1790s. Milligan comments on full chord solo entry at that time:

Historically, this type of solo entry seems to have resulted from the merging of a textural component with an optional rhythmic component. The rhythm..., was a frequently occurring pattern in the concerto after about 1770, and may be found in concertos of the Mannheim school as well as those of other cultural centers. The textural component, the full chords in both hands followed by the scale or arpeggio figure, was introduced into London through a single very popular work, the *Sixth Harp concerto* of

J.B.Krumpholtz (ca.1745-1790)...¹

Hummel used this opening for his solo entry in his first piano concerto in A-major (1790s) (Ex. 5.40). It is a work that has many similarities to Dussek's Opus 22, and may reflect the influence of Dussek on the younger composer (Ex. 5.41). Hummel arpeggiates his three eight note opening chords of two minims and a crotchet in the score to stress the strength of the soloist's entrance. Cramer also uses the full chordal statement in his piano concertos Opus 10 (1795) (Ex. 5.42) and Opus 16 (1797) with the added assistance of the pedal mark in the latter, but without the notated arpeggiation, presumably expecting it to be part of the common performance practice (Ex. 5.43).

John Field, who was the youngest of Dussek's immediate contemporaries, performed his own first piano concerto in E-flat at the house of Thomas Holcroft in 1799.² 'This work scored an immediate success and was repeated several times during the following two years. It was not printed, however, until many years later and we do not know how often, or to what extent, it was revised before publication.'³ Field's concerto contains elements of Dussek's style in his textures, and includes the now

1.Milligan, *The Concerto and London's Musical Culture*, p.82.

2.Plantinga, p.154.

3.Piggott, *The Life and Music of John Field*, p.148.

mandatory bold strong opening chords which are followed by the inevitable upward flourish of a broken diminished seventh, to a high g^3 flat, indicating his use of the *Additional Keys*, which would have been very common by the time the concerto was published (Ex. 5.44).

Further examples of Dussek's thick and complex textures are illustrated in his *tempo agitato* movement of his piano sonata Opus 61 (1806/7), the *Elégie harmonique*, in which Dussek depicts a change of mood *con maestoso*, with right-hand arpeggiated chords against a *piano e dolce* left-hand broken chord accompaniment [bars 75-76, and 78-79] (Ex. 5.45). Newman, commenting on Dussek's Opus 61, writes:

At best his [Dussek's] passage work and figuration anticipate some of the fine piano writing of the 19th century - for example, the exchange of appoggiatura figures, the arpeggiated chords, the broken 10ths, the double notes and the other figures in his C211/i/129-61.¹

The spreading of a chord was certainly a useful tool in Dussek's hands and enhanced the approach of a cadence point in several of his more powerful works. In the final bars of the first movement of his piano sonata Opus 70 (1807), the effect is dramatic; here both hands play thick arpeggiated chords, punctuated by quaver rests [bars 225-226] (Ex. 5.46). In 1803 both Cramer and Hummel

1. Newman, *The Sonata Since Beethoven*, p.671. C211 = Opus 61.

included the notation for spread chords in their piano sonatas. The former included the curved line to indicate arpeggiation in the first movement of the second of his *Trois Grandes Sonates* Opus 29 No.2 (1803), dedicated to Dussek (Ex. 5.47), whereas the latter produced a more sombre effect, spreading the seven to ten note chords in the *Adagio* movement of his piano sonata Opus 13 (1803), dedicated to Haydn (Ex. 5.48).

Suspensions

A further example of Dussek's many and varied textures was his use of suspensions, particularly in his *Minuetto* movements. These were introduced effectively into his Opus 44 piano sonata. In this sonata Dussek introduces, by his use of suspensions, what Jan Racek and Václav Jan Sykora describe as a 'Beethovenesque atmosphere' characterizing the 'exquisite third minuet movement'.¹ Dussek generally incorporates suspensions with sequential passages which are invariably marked *con espressivo*. He makes use of this technique at special moments and in this case in the poignant *Menuetto and Trio* movement of his Opus 44 piano sonata, *The Farewell*. However, Racek and Sykora see 'that not only in its program title but by its key and expression it comes near to the analogous Beethoven sonata *Les Adieux* in E-flat

1. Racek and Sykora, III, p.ix.

major, Op 81a, which, of course, was written much later in 1809-1810',¹

Dussek also introduced sequential passages of unprepared suspensions in his concerto for two pianos, Opus 63, composed in Berlin between 1805-1806, which was presumably composed to perform with his patron, pupil and friend Prince Louis Ferdinand. It was this concerto that they played together at a concert held the night before the Prince fell in battle on October 10th 1806.² A *con espressivo* passage of suspensions is introduced in the first movement of the concerto by Pf II in bars 114-121 which is answered by Pf I in bars 122-127 (Ex. 5.49). Similar passages are included in the first movement of Dussek's Opus 61 piano sonata, the *Elégie harmonique* [bars 130-135], written in memory of the Prince shortly after his death (Ex. 5.50). Grossman comments on this passage of 'unprepared 4-3 suspensions, and ambiguous tonal context', as being 'worlds apart from the usual sequence patterns.'³

Although Clementi introduced suspensions into his piano sonatas, the use of the texture was far from new. It is apparent that he modelled his examples, particularly in his early sonatas, on the suspensions in vol.I of J.S.Bach's *Well-Tempered Clavier*. These amount to double

1.Ibid., p.ix.

2.Craw, 'A Biography and Thematic Catalog', p.152.

3.Grossman, p.211.

suspensions in the fugue of Opus 5, with further examples in the *Largo* of Opus 13 No.6, where abrasive dissonances are arranged in the suspension figures. Plantinga, commenting on the beginning of the second movement of Clementi's Opus 50 No.3 the *Didone abbandona* remarks: "Dissonance here is about as severe as it can be: the passage consists mostly of a series of suspensions and appoggiaturas that resolve by half-step".¹

Counterpoint

While Dussek's textures are predominately homophonic, counterpoint played a subsidiary yet important role, creating a mixture of styles which was comparable with that of the other composer/pianists of the London Piano School in the 1790s. Two and three part writing and the application of the 'learned' style was very much in favour during this period. Haydn and Clementi used fugue and canon in their compositions, the former adopting contrapuntal techniques throughout his composing career in his instrumental and orchestral works. He frequently incorporated passages in fugal or imitative counterpoint, as in his six string quartets Opus 71 and Opus 74, composed in 1793 for the Salomon concerts of 1794 and published in that year by Corri, Dussek & Co., during Haydn's second visit to London. Dussek made a piano arrangement of these works with accompaniments for a violin

1.Plantinga, p.267.

and bass (ad lib.) as he had done previously with two of Haydn's symphonies during Haydn's first visit to London in 1791.¹ Dussek may well have been influenced by this contact with Haydn's music and with the symphonic performances of these works. Transcribing them for keyboard would only have heightened his knowledge of their contrapuntal content. Many of Haydn's final movements both in his string quartets and symphonies included fugues as part of his textural development, perhaps the most pertinent example being the double fugue in the last movement of his 'Clock' symphony first performed in London in 1795.

Clementi, who was pre-occupied with two and three part writing and the 'learned' style, used contrapuntal techniques not only reminiscent of J.S.Bach but of some of the works of Domenico Scarlatti, whose keyboard music foreshadowed a number of Clementi's early sonatas. According to Newman six of Scarlatti's sonatas are subtitled "Fuga" with at least one other in similar form, and although Scarlatti's fugal writing is termed by Newman as 'the loose but effectively timed sort in which Corelli excelled' he notes that 'the best known of his fugues...is the celebrated *Cats Fugue*',² which was published by Clementi. A certain number of Scarlatti's sonatas begin in imitation for the first few bars. The F-

1.H.C.Robbins Landon, *Haydn in England* (London: Thames & Hudson, 1976), p.54, p.315.

2.Newman, *The Sonata in the Classic Era*, p.268.

sharp minor sonata, No.25 in the *Essercizi* edition available in London in the eighteenth century is an example. Generally the entries were spaced an octave apart and proceed with florid two-part textures to which much of Clementi's work is indebted. Planting writes:

Scarlatti's extravagant new sounds and sparkling figurations seem to have served as a ready fund of techniques from which Clementi fashioned the most prominent elements of his own keyboard style.¹

Clementi inserted canonic and fugal passages liberally throughout his works. According to Plantinga, Nägeli (a composer, writer and music publisher in Zürich), detected Clementi's partisanship for the learned style when he wrote in 1826 - 'Beginning with Opus 13, Clementi's works (except for the purely virtuoso pieces and the sonatinas intended for students) are full of beautiful contrapuntal passages - such as his elegant two-voiced canons that pleasantly recall this period of the strict style'.²

Both Dussek and Clementi would have encountered volume I of Bach's *Well Tempered Clavier*, which was circulating in London during the last decade of the

1.Plantinga, p.49.

2.Ibid., p.301, which contains an endnote No.1 for p.314, quoting Hans Georg Nägeli, *Vorlesungen über Musik, mit Berücksichtigung der Dilettanten* (Stuttgart: J.G.Cotta, 1826), p.179.

eighteenth century.¹ In Clementi's case certain of his polyphonic compositions were modelled on this work and he may have looked to Bach for inspiration in this area when composing his early fugues in his piano sonatas Opus 5 and Opus 6.² 'In their constant modulation and luxuriant secondary dominants they show a particular debt to the fugal style of J.S.Bach'.³ Clementi dabbled with the 'learned style' throughout his composing career and in 1802 published his four movement piano sonata Opus 40 No.1, in which, as Plantinga explains:

Rather than a minuet or scherzo, for a third movement he presents a group of severe two-voiced canons, abounding with the alternately austere and astringent sonorities that always went with his thin-textured imitative writing. In the first of these, in G major, the canon is exact; the second is the parallel minor, features inverted imitation with tonal adjustments and the third is a repetition of the first...This experiment was not much of a success.⁴

It was in this climate that other members of the London Piano School of the 1790s followed suit. Polyphonic activity was one of the crucial factors in the textural enrichment of keyboard sonatas written in the last decade of the eighteenth century and contrapuntal techniques were adopted freely during this period. Hummel, Cramer and Field were all at one time pupils of Clementi,

1.Ibid., p.82.

2.Ibid., p.82.

3.Ibid., p.80.

4.Ibid., p.179.

and each in their turn were influenced by his methods of composition in their piano writing. The first four bars of the slow movement of Hummel's C major piano sonata Opus 2 No.3, published in London in 1792 [bars 1-4] (Ex. 5.51), echoes the opening of the *Lento* first movement of Clementi's E-flat sonata Opus 6 No.2 (1780-1) [bars 1-5] (Ex. 5.52). Clearly, the first movement of this Hummel sonata has strong similarities [bars 78-80] (Ex. 5.53) with the two-part writing in the first movement of Dussek's C major piano sonata Opus 9 No.2 (Ex. 5.54). It is apparent from just two examples, that Hummel's keyboard devices in this early sonata owe their origins to both Clementi and Dussek. Cramer's early sonatas were a mixture of homophonic and contrapuntal elements, but he did not develop his florid two-part writing until he composed his *Studies*, the first volume of which was published in 1804. Although Field was noted for his performance of Bach's 48 from memory when Clementi took him to Paris in 1802,¹ his two-part textures do not illustrate a 'learned style', but a shared motivic content between the hands and a melodic line with a fluid left and right hand accompaniment.

Dussek's serious approach to counterpoint appears in the development section of the *Finale* of his piano sonata Opus 35 No.1 published in 1797, and again, in the first movement of his Opus 35 No.2. Ringer suggests that

1. Piggott, p.18.

Dussek 'anticipated' the fugal development section in the final movement of Beethoven's Opus 101 (1816) piano sonata in his *Finale* of the first of the three sonatas Opus 35 (1797).¹ In this work Dussek uses the motive of the final movement as his fugal subject. As a strange coincidence Beethoven's fugal subject resembles that of Dussek's, and he too introduces it in a similar fashion, taking the motive of the movement as the subject of his fugue.

Dussek's attempts at contrapuntal composition extend to more than just a few bars in a sonata movement. He increased his interest in the 'learned style' after his departure from England, and in his introspective period towards the end of his life. His *Fantasia and Fugue*, dedicated to J.B.Cramer, was published by Clementi & Co., in 1804. Temperley writes of this work:

It is a valiant and interesting attempt to succeed in the forms of another age, but it reveals that Dussek was no contrapuntist. The andantino section looks forward to his A major sonata Op.71 (*Le retour à Paris*) which it distinctly resembles...In the fugue Dussek resorts to unending repetition of the same passage in different keys.²

Further compositions in the polyphonic style followed in Dussek's *Sechs Canons zu Drey und Vier Stimmen*,

1.Alexander L. Ringer, 'Beethoven and the London Piano-forte School', *The Musical Quarterly*, 56 (1970), p.751.

2.Temperley, VI, p.xii.

the first of which was printed in the 1807 August edition of the *Allgemeine Musikalische Zeitung*. The reviewer describes them as being of a jovial nature and in the manner of 'Open Canons'. He writes:

they have a good flowing melody and it is not difficult to hold the tune in one range, they are not suitable for all rough/raw voices'.¹

Dussek's next polyphonic venture was the *Trois fugues à la Camera à quatre mains*, Opus 64, published in 1808 by Breitkopf & Härtel. He was latterly to confine his contrapuntal technique with some skill to his Mass written in 1811, but never published.² This religious work was referred to in the *Allgemeine Musikalische Zeitung* in November of that year with the following comments:

Dussek has likewise written an excellent grand Mass in which he has not only shown himself in general, to be an observed master of this genre, but expecially also as a great contrapuntist.³

Sections and movements of his final piano sonatas also contained contrapuntal elements, the most memorable

1. *Allgemeine Musikalische Zeitung*, 26 August 1807, col.770-772: Sie sind sämtlich von guter, fließender Melodie, und kaum einige Stellen abgerechnet, nicht scher, halten sich auch in einem Umfange der Stimmen, der so ziemlich für alle nicht ganz rohe Organe passt.

2. Craw, 'A Biography and Thematic Catalog', p.374.

3. *Allgemeine Musikalische Zeitung*, November 1811, col.762. Dussek hat ebenfalls eine grosse, treffliche Missa geschrieben, und in derselben sich nicht nur als wahren Meister auch in dieser Gattung überhaupt, sondern besonders auch als grossen Contrapunctisten gezeigt.

being the *Tempo di minuetto con moto, Canone alla seconda*, presented as the second movement of his piano sonata Opus 77. It is here that Dussek exhibits a certain contrapuntal skill with an elaborate two-part canon, first in the *seconda grave* and then in the *seconda acuta* - in the seventh and in the ninth - displaying a complete contrast to the rich textures of the first movement and a strong feeling for the music of the past.

Dussek's use of 'the learned style' in his piano works played only a subsidiary role. Fugue, fugato elements and canon were, for him, one of the convenient means of expanding the development of a sonata movement. Dussek's contrapuntal developments were often based on a previous homophonic theme and the rhythmical patterns of a middle section before returning to the opening bars of the movement. He was not a brilliant contrapuntist and his solo works in this style were sparse; it seems he was not altogether happy or inclined to pursue this form of composition. Even so, Newman comments on this aspect of Dussek's style when he writes:

There are also several movements that display exceptional contrapuntal ingenuity on Dussek's part including one that sounds at times like a two-part invention (C180/i).¹

1. Newman, *The Sonata Since Beethoven*, p.671. C180/i is Dussek's Piano Sonata Opus 45 No.2/i.

Technical difficulties

Dussek's more technically demanding writing is generally acknowledged as dating from the publication of his Opus 44 piano sonata, or in any case from the turn of the century. Nevertheless, in his early sonatas from 1789 there appeared bravura passage work, reflecting many of Clementi's techniques, which included parallel thirds and sixths and, as part of his more difficult figurations, bravura broken octaves, and brilliant octave passages. During this period Dussek introduced a special feature - hand crossing - to his piano sonatas, beginning with his Opus 9 No.2/i (1789), with the LH crossing over the RH [bars 81-82] and [bars 204-205] (Ex. 5.55). Sykora writes of this work:

The equal participation of both hands with problems of technique (the taking over of passages by one hand from the other, the frequent crossing of hands) these are the distinguishing features of the first movement of this sonata.¹

In the first movement of Dussek's Opus 9 No.2 piano sonata (1789) the hand crossing is preceded by several passages of parallel thirds, which he separated from the text when he used them as an example several years later to illustrate the fingering for thirds in his didactic work *Pianoforte-Schule* published by Breitkopf & Härtel in 1803. More examples of hand crossing appeared in Opus 10

1. Racek and Sykora, I, p.xxxi.

No.2/i, Opus 10 No.3/i (1789) and Opus 18 No.2/i (1792). In each case the left-hand crossed over the right-hand.

There followed an interim period in Dussek's compositions which did not include hand crossing. He does not seem to have used this device in his solo sonatas composed in the years 1793-1795. The next appearance was in his Opus 35 Nos. 1-3 published in 1797 and then again in his piano sonatas Opus 39 published in 1799. In the first sonata of this set Dussek introduced hand crossing LH over RH in the third movement and Sykora comments on this movement in the following manner:

A technical peculiarity of this sonata is the frequent crossing of hands, facilitating the execution of imitation and the carrying over of thematic elements to the remote regions of the keyboard.¹

The third sonata of this set, which is not considered to be among his most technically difficult works, has in the rondo movement some of his most innovative techniques. These included hand crossing as well as an *um-pah* accompaniment to dotted rhythms, expressing a martial element very popular at this time. Dussek continued to introduce the technique of hand crossing in his next few sonatas published in 1800, LH over RH in Opp.43, 44, 45 No.3 and Opus 47 No.2 (1801), then RH over LH in the first movement of his Opus 70 (1807) piano sonata,

1.Racek and Sykora, II, p.ix.

and towards the end of the final movement of this work. Dussek makes use of hand crossing again in the early stages of the first movement of his final solo piano sonata Opus 77 (1812).

Dussek's closest contemporaries, Cramer, Hummel and Field did not use the hand crossing technique as much as Dussek in their pianoforte works until after the turn of the century. However, early examples of this device appear in Clementi's works from the 1780s onwards, perhaps a legacy from his knowledge of Scarlatti's works. Clementi used hand crossing in his piano sonatas Opus 12 and 13. A somewhat startling example of hand crossing in the first movement of his Opus 12 No.1 (1784) involves four and five octave leaps without the intervention of a rest. A brief phrase appears in the first movement of his piano sonata in F-sharp minor Opus 25 No.5 (1791), when the left-hand crosses over the right-hand in parallel thirds. He used this technique again in the development section of the first movement of his piano sonata in C major, Opus 34 No.1 (1795), LH over RH and then, briefly, the more unusual RH over LH in the *dolce con espressione* section of this first movement. He reverted back to LH over RH in a short phrase in the second movement. In the first movement of his piano sonata Opus 36 No.3 Clementi uses the letters *m.s.* and *m.d.* to signify the hand which should perform the figurations. Clementi's set of three piano sonatas Opus 40, published in 1802, each contain examples of hand crossing and this appears to be the last

time he used this technique.

Field published his set of three two-movement piano sonatas in 1801 as his Opus 1. In these works he uses the hand crossing technique in the first and third sonatas. Commenting on the first sonata in E-flat major Piggott writes, perhaps a little unwisely if Scarlatti's, Clementi's and Dussek's contributions to cross-handed passage work are taken into account:

It contains...the cross-handed passage work of which Field was always particularly fond, and which was still a novelty at the end of the eighteenth century.¹

In the third sonata in C minor Field again uses the hand crossing technique, this time in the rondo. Piggott writes:

The principal theme of the rondo has a rather peculiar flavour...it could scarcely have come into being without the use of the sustaining pedal and of experiments with Field's favourite hand-crossing technique.²

Many of Dussek's more advanced accompaniment patterns and keyboard figurations appeared in his piano concertos from 1793 onwards. Nevertheless, they were employed more often in his piano sonatas and never more so than in his final works composed in Paris during the

1. Piggott, p.204.

2. Ibid., p.207.

last few years of his life. The numerous difficult passages in these works when combined with fast moving bass accompaniments and wide stretches show Dussek at the height of his technical brilliance. In his piano sonata Opus 70 Dussek revealed his most advanced composing techniques. This sonata is described by Jan Racek and Václav Jan Sykora as 'one of the peaks of Dusík's piano works'.¹ Opus 70 (or 64/71) demands virtuosic performance skills. It is rightly considered to be Dussek's most difficult sonata, and was known in London as *Plus Ultra*.

Plus Ultra

Dussek's piano sonata, *Le Retour à Paris*, was first published by Pleyel in Paris in 1807 as Opus 64. Two years later it was published in Leipzig by Breitkopf & Härtel as Opus 70, then in London in 1810 as Opus 71 by Ciani & Sperati as '*Plus Ultra, A Sonata For the Piano Forte, Composed and Dedicated to Non Plus Ultra*'. Newman quotes the dedication as '*Plus ultra en opposition à celle de Joseph Wölffl intitulée Non plus ultra*',² which, as he suggests, claimed 'even greater technical difficulty for Dussek's work'.³

1. Racek and Sykora, IV, pp.x-xi.

2. Joseph Woelfl was born in Salzburg in 1772, he was an accomplished virtuoso pianist/composer and teacher. He travelled extensively on the continent in a similar fashion to J.L.Dussek, coming to London from Paris in 1805 where he stayed until he died in May 1812. He wrote the technically difficult *Non Plus Ultra* piano sonata, Opus 41, which was first published by Lavenu in 1807.

3. Newman, *The Sonata since Beethoven*, p.661.

Although Woelfl's concertos and sonatas were considered worthy of public performance¹ and genuinely admired during his period in London, his performances and works were soon overshadowed by those of a younger generation of pianist/composers (Cipriani Potter was one of his pupils), and his music dropped out of fashion following his death in 1812. His works were resurrected periodically during the nineteenth century; Newman cites his three movement sonata in D minor for piano and cello (Paris, 1805). The *Adagio, fugue and allegro* in C minor (Opus 25) and his sonata in C major (Opus 53) were published by Ashdown in the late 19th century under the editorship of Walter Macfarren. However, Woelfl is best remembered for his Opus 41 piano sonata, entitled *Non Plus Ultra* (1807).

Around 1858-1861, J.W.Davison, music critic to *The Times*, edited Woelfl's Opus 41 and Dussek's *Plus Ultra* for Boosey & Sons. Also, at about this time Miss Arabella Goddard, one of the most gifted pianists of the day, who married Davison in 1860, played both of these works at the Monday Popular Concerts. At the beginning of each of the Boosey publications Davison wrote a long preface concluding with the following remarks in the edition containing Woelfl's *Non Plus Ultra*:

1. *The Times*, 16 May 1812, a new concerto by Woelfl played by Cudmor at Salomon's concert. Quoted in *Grove's Dictionary of Music and Musicians*, 4th edn, V, 745.

The effect produced by the new sonata, and especially by the variations, which (as Woelfl had suspected) were soon separated from the *allegro*, and published alone, was extraordinary. The work was eagerly bought, and, to the confusion of several professors of high repute, whose incompetency had previously escaped detection, was placed before them by their pupils with a very urgent request to hear it played...Woelfl performed the *Ne Plus Ultra* at a concert and with such brilliant success, that it became the fashionable piece from that moment... True to his art, however, he would never consent to give lessons on the variations until the *allegro* had been studied...¹

Woelfl's sonata consists of an opening short *Adagio*, followed by a lively *Allegro* in which there are many passages of double thirds in both hands, with left-hand arpeggios sweeping up to almost two-octaves, dramatic cross-hand effects and very wide figurations involving stretches well beyond the octave. These techniques present few keyboard difficulties to an experienced performer and are somewhat easier than Dussek's music of the period. Next comes the *Andante*, a gentle simplistic movement. Then follows a theme and a set of nine variations on the theme from a song composed by Nägeli, which had been sung throughout Germany and was known as "Freut euch des Lebens".² The first page of the variations, published by Lavenue, is headed by the English title 'Life let us Cherish'. These variations display the notorious,

1.J.W.Davison, ed., Woelfl's *Ne Plus Ultra Sonata* (London: Boosey & Sons, 1859), preface p.iv.

2.Spohr, I, p.236.

well publicized, complicated techniques that have given this work its name as the ultimate in keyboard composition for its time. Appearing very much like a selection of advanced piano studies, the variations become increasingly difficult. In variation No.4, the hand crossing is unusually wide with RH over LH. In variation No.6, very fast passages of octaves in both hands require a good octave technique; in No.7, a smooth, even touch is required for two pages of demisemiquavers. The final two variations, Nos. 8 and 9, contain what Shedlock called 'sensational passages'¹ with very difficult wide stretches and jumps. Both these variations have extra staves, for the most difficult figurations, printed in the score of the first edition published by L. Lavenue in 1807. A final *Allegretto* movement concludes the piece with question and answer phrases between the hands.

Woelfl's *Non/Ne Plus Ultra* sonata achieved a certain popularity, particularly with students eager to master the penultimate movement, a movement that proved to be so popular it was eventually issued separately. However, the publisher, who thought of this work as the ultimate in keyboard difficulty, obviously considered the theme and variations surpassed all others in technical obstacles, so much so that he and some later publishers continued to include, in this movement, extra staves with an alternative right-hand version to suit the less able pianist.

1.J.S.Shedlock, *The Pianoforte Sonata: Its origin and development* (London: Methuen, 1895), p.150.

By an odd coincidence the phrase *Non plus ultra* was used in connection with Dussek's music some eight years before the English publication of his Opus 71. During Dussek's visit to his homeland in the autumn of 1802 he performed at concerts in Čáslav on 14 and 15 September. A lengthy article written from there on 16 September 1802 was published in the *Prager Oberpostamtszeitung* dated 20 September 1802, which contains the following comment: 'he is even so strong in his composition and strong and clean in his playing that one can justifiably call him a *non plus ultra* of art.'¹

The reason why Dussek's *Grand Sonata* in A-flat acquired this colourful description in England has intrigued musicologists since its publication by Ciani & Sperati in 1810. J.W. Davison in his preface to the Boosey & Sons edition of this work in 1860, Dussek's centenary year, uses an unidentified source to explain the re-naming of this sonata:

Just previously to the *Retour à Paris* being sent to England, a sonata by Joseph Woelfl had appeared, under the name of *Ne Plus Ultra*, the finale consisting of variations on "Life let us cherish", somewhat in the style which Henri Herz was long afterwards supposed to have originated. *Ne Plus Ultra* was intended by Woelfl to convey that mechanical difficulty (he surely did not mean to insinuate musical beauty), could be carried no further; but Dussek's London publisher, judging that *Le Retour à Paris* was even more difficult than Woelfl's

1. Quoted in Craw's, 'A Biography and Thematic Catalog' pp.123 and 455. 'Er ist eben so stark in seinem Satze, als stark und rein in seinem Spiele, das man mit allem Recht ein *non plus ultra* der Kunst nennen kann'.

sonata, rechristened the former *Plus Ultra* and brought it out with a dedication on the title to *Ne Plus Ultra*.¹

Davison goes on to say that:

Plus Ultra, was not by any means intended as a medium for the display of executive dexterity; it is a grand and imaginative composition, one of the very few produced in the early part of the present century worthy to rank beside the masterpieces of Beethoven. Every movement is instinct with vigorous energy and intellectual power. As an artistic creation, it is in many respects the finest of its composers works...²

When Dussek's Opus 70 sonata was first published by Pleyel as *Le Retour à Paris*, Opus 64, it was dedicated to S.A.S. M^{me} la Princesse de Benevent. The work was composed soon after Dussek's return to Paris in 1807, when he took up the position as director of music to Talleyrand. This sonata is without doubt one of his most skillfully constructed works. Its four movements form a catalogue of Dussek's technical brilliance throughout, with varied accompaniment patterns, extended Alberti basses and continual hand stretches of a tenth against a syncopated second theme in the first movement. The florid figurations that reach the extremes of the keyboard, covering a compass FF-c⁴, all add up to a virtuosic achievement of the highest order.

1.J.W.Davison, ed., *Dussek's Plus Ultra Sonata* (London: Boosey & Sons, 1860), preface, p.vi.

2.Ibid., p.vii.

While the first movement of Dussek's Opus 70 piano sonata illustrates a number of his innovative composing skills, he adds to its difficulties by including a short passage of hand crossing technique with stretches of a tenth in the accompanying Alberti bass [bars 14-17] (Ex. 5.56). The first cadence resolves with a dramatic *con fuoco*, which Dussek exaggerates with right-hand wide stretches of semiquaver patterns against a bass where octaves leap to thick octave four-note chords [bar 33] (Ex. 5.57). A *sotto voce* section of alternate LH/RH octave quavers leads *perdendosi* into a change of mood marked *con amore* and a climbing motive that leads into a short section of variations on this theme accompanied by the extended Alberti bass [bars 62-63 and 70-71] (Ex. 5.58). The semiquaver syncopation in succeeding bars is accompanied by an *um-pah* bass, which is closely followed by an off beat RH melody against virtuosic figurations, culminating in climbing double broken octaves. The phrase comes to an end with a flourish and three *sf* detached spread chords in both hands and then to an *espressivo* cadence at the double bar. These many patterns and motives are enlarged on in various exaggerated ways throughout the remainder of the first movement, with figurations covering the full five and a half octave keyboard.

This first movement, in fact the whole work, is a display of Dussek's accompaniment patterns and mature composing techniques. It reveals his increased interest

in thicker, richer textures, arpeggiated chords, widely spaced florid figurations, syncopation and bass octave leaps. It is a work in which he displays his most characteristic style of composition, the result being a compendium of Dussek's techniques. The expansion of simple melodies by doubling in thirds, sixths and octaves is a further means of enriching the texture.

The second movement, after a series of chord progressions, is dominated by triplets that act as a steady bass accompaniment to a highly decorated right hand in triplets and sextolets. A change of mood is signalled as *con molta espressione*, and Dussek introduces the *um-pah* bass and wide-spaced Alberti patterns to accompany the demi-semiquaver and semi-demi-semiquaver figurations. Thick textures in bars 81-85 and 93-95 contribute to the wide variety of techniques he uses, and lead to a final repetitive rhythm bringing this *molto adagio con anima ed espressione* movement to a soft *pppp* end. The stately Minuet that follows abounds with suspensions that gather momentum in the Trio with a step-wise bass. The fourth movement is built on just a few figures, which recur in new ways and which have bass accompaniments of the note-rest-chord pattern. Fast passages punctuate sections of florid figurations which culminate in a flow of triplets and scalic patterns. It is a long movement and a fitting finale to such a dramatic sonata. However, whether or not this is his most difficult sonata is a matter for debate, even though the English publisher's title suggests that

technical obstacles are to be regarded as the ultimate goal in Dussek's compositions.

Dussek's *Plus Ultra* piano sonata provoked further comment on its content and worth towards the end of the nineteenth century when J.S.Shedlock, in his book *The Pianoforte Sonata its origin and development*, grouped Steibelt, Wöelfl and Cramer as mere 'sonata makers'. He remarks that 'Wöelfl's *Ne Plus Ultra* sonata would have long been forgotten but for Dussek's *Plus Ultra*'.¹ When discussing Dussek's works he states that his 'three last contributions to sonata literature rank amongst the best of his day'. Of these he chooses Dussek's Opus 70, the *Plus Ultra*, to compare with the Wöelfl sonata. Shedlock comes to the conclusion that, apart from a few sensational passages in the latter, which the composer's very long fingers enabled him to execute with comparative ease, Dussek's *Plus Ultra* 'is justly admired' and far surpasses the earlier work. He goes on to explain:

It must appear strange to many musicians who do not possess a copy of Wöelfl's sonata, that in any mention of rivalry between the two composers, no reference is made to Wöelfl's sonata beyond the title. An examination of the latter, however, would soon solve the mystery. The plain fact is this; both the music and even the technique are now absolutely uninteresting.²

No other composer in Dussek's time contributed as

1.Shedlock, p.193, fn.2.

2.Ibid., p.150.

much as he did to the development of piano technique and experimented with so wide a spectrum of textural innovations that he brought to the keyboard repertoire. His early piano sonatas and concertos had contained simple basses, thin textures and modest technical demands, much in keeping with the keyboard music of the day. It was following his arrival in London in 1789 that his accompaniment patterns in his piano sonatas became more adventurous, and with the extension of the keyboard range and improvements in piano construction Dussek began to enrich and replace earlier patterns with elaborate figurations.

Most of the stylistic elements of Dussek's early piano compositions find further development in his later works. This is seen in the significant development of his textures particularly after the turn of the century. Dussek's more complex chordal writing is seen in the first movement of his Opus 43 piano sonata (1800) and brought to a head in his Opus 70, *Plus Ultra* sonata of 1807.

Both Dussek and his contemporaries realized that the sustaining pedal could be put to good use, especially when left-hand figures, such as sustaining the first note of the Alberti bass, exceeded the span of a ninth and tenth. The opening up of the accompaniment patterns encouraged experimentation and alternatives to the usual left-hand figures and it was then that the *um-pah* bass developed alongside passages containing complex chordal

basses.

Certain textures, such as passages of thirds and sixths, took on motivic significance in Dussek's harp and piano works as well as forming part of figurations more generally, albeit without the long virtuosic double-note patterns found in the early sonatas of Clementi. Counterpoint too became a means of textural variety and a source of development when the subject was taken from the theme of the movement.

The importance of Dussek's innovative writing comes to light in the works of later composers. Although nineteenth century musicians failed to acknowledge Dussek as the forerunner of a number of their techniques, the evidence can be seen in their music. A notable example of Dussek's contribution and one of his original approaches to the potential of the improved piano is illustrated in the fast moving textures in passages bordered by a melodic line and a bass at a more leisurely pace as in the last movement, the Finale-Scherzo, of his piano sonata Opus 70, (Ex. 5.59). This technique became well known in Romantic piano music and developed extensively by Schubert in his *Impromptu* Opus 90 No.3 (Ex. 5.60) and then by Liszt in the third Notturmo of his *Liebesträume* - the section in B-major *Più animato con passione* (Ex. 5.61).

It was in Dussek's final works that he brought together the immense variety of compositional techniques he had developed throughout his professional life. The

accompaniment patterns, melodic figurations, richer textures and technical difficulties were combined with various devices, such as suspensions, hand-crossing and counterpoint to make up the distinctive style of his piano works.

When comparing Dussek's piano compositions with those of his peers, there is no doubt that his writing is highly innovative. His contribution to the piano repertoire of the late eighteenth and early nineteenth centuries is one that has long awaited recognition.

During Dussek's lifetime certain critics accused him of 'seeking to astonish rather than please'¹ and for writing music too difficult to play. However, when he did compose an easier composition such as *La Consolation*, it was welcomed by some reviewers such as the critic in the *Allgemeine Musikalische Zeitung* who pronounced it as being 'an admirable work suitable for cultured amateurs'.² Similar remarks were made in favour of Dussek's Opus 35 piano sonatas, first published in England in 1797. A review from 1810 of a German edition of Opus 35 praises these early sonatas as easier for the public to play, and welcomes them, since so few can master the more difficult works. The critic then notes with regret

1. *Zeitung für die Elegante Welt*, 20 November 1802, p.1116: aber wie viele lassen sich lieber anstaunen, als lieben.

2. *Allgemeine Musikalisch Zeitung*, December 1807, col.160: einem achtungswerthen Kreise gebildeter Liebhaber.

the excessive difficulty of Dussek's recent piano works, to play them perfectly, he complains, one would need Dussek's technique.¹

This attitude towards Dussek's piano music as being too difficult for the less gifted pianist may well have contributed to the decline in its popularity by the mid-nineteenth century, particularly in Victorian England. While the professional musicians were either performing their own compositions or the works of current composers, the majority of drawing-room amateurs, while wishing to sound brilliant, needed music that was easy enough to play. During Dussek's lifetime, a review of his piano concerto Opus 40 expressed this sentiment. The critic pointed out that 'the pianist could shine without having to cope with any exceptional difficulties'. He was also careful to explain that 'this concerto was so arranged that it could be played without any accompaniment at all'.² The disposing of the need for the accompaniment was a good sales technique for Dussek's music. By encouraging the amateur pianist that he was being provided with music that was brilliant but not too difficult and that it could be played at home Dussek was expanding the market for his piano concerto.

1. Ibid., May 1810, cols. 540, 541.

2. Ibid., August 1800, col 781-82: *de Spieler zu glänzen, ohne gerade mit ausserordentlichen Schwierigkeiten kämpfen zu müssen...dieses Konzert so eingerichtet ist, dass es auch ohne alle begleitung gespielt werden kann.*

When Dussek's works ceased to be among the leading choices for public concerts his name as a reputable composer of somewhat difficult music remained and was recognized in the literature of the nineteenth century. Tolstoy's *War and Peace*, (published in the years 1865-1869), includes a reference to the Princess Mary, Prince Andrew's sister, practising Dussek's keyboard music which reads:

From the far side of the house through the closed doors came the sound of difficult passages - twenty times repeated of a sonata of Dussek's.¹

1. Leo Tolstoy, *War and Peace*, first published between 1865 and 1869, trans. by Louise and Aylmer Maude, 3 vols (Ware: Wordsworth 1993), I, 77.

CHAPTER VI

CONTEMPORARY AND POSTHUMOUS ASSESSMENTS OF DUSSEK'S MUSIC

Most worthy friend!--I thank you from my heart, that you, in your last letter to your dear son, have also remembered me. I therefore double my compliments in return, and consider myself fortunate in being able to assure you, that you have one of the most upright, moral, and, in music, most eminent of men, for a son. I love him just as you do, for he fully deserves it. Give him, then, daily a father's blessing, and thus will he be ever fortunate, which I heartily wish him to be, for his great talents. (Letter from Joseph Haydn to Dussek's father Johann Joseph Dussik, London 26 February 1792).¹

After meeting Dussek in London, Haydn's letter to Johann Joseph Dussik (Bohemian spelling) was a touching tribute to his son's character and musicianship. It was one of the most pleasing comments made about him by a great composer recognizing the potential of a younger man making his way in their profession. By mentioning Dussek's 'great talents' at the close of his letter, Haydn placed Dussek among the most gifted artists of his day.

The opinions expressed by contributors to musical journals, newspapers, memoirs and lexikons, who were familiar with the latest compositions in the keyboard

1. Dlabacz, I, 350. Werthester Freund!--Ich danke Ihnen von Herzen, dass Sie sich in dem letztern Schreiben Ihren Hrn. Sohn auch zugleich meiner erinnern wollten; ich verdopple dafür mein Gegenkompliment, und schätze mich glücklich, Sie zu versichern, dass Sie den rechtschaffensten, gesittetsten, und in der Tonkunst den vortreflichsten(sic) Mann zum Sohne haben. Ich liebe denselben ebenso, wie Sie, weil er es ganz verdient. Geben Sie ihm dann den täglichen väterlichen Segen, so wird er stets glücklich seyn, welches ich Ihm wegen seinen grossen Talenten herzlich wünsche.

repertoire, reflect the esteem with which Dussek was held. By evaluating the importance of these observations, taken from a variety of primary sources, it has been possible to assess the reactions of both contemporary and posthumous critics to Dussek's composing and performing skills.

Most newspaper reports of Dussek's concerts/compositions during his lifetime praise his brilliance as a pianist and his ability as an innovative composer. This approach, although evident in the more serious musical journals, such as Cramer's *Magazin der Musik* published in Hamburg in 1783, was not followed during his London period. The critics in the English daily newspapers, were more restrained in what they said when reviewing Dussek's compositions, concentrating mainly on his virtuosic performance.

Following his departure to the continent the priorities appear to be reversed, and the general criticisms seemed to rest on his compositional style. From the sources available, it is possible to build up a profile of Dussek as a key figure in the development of writing for the keyboard, at a time when a new style of piano writing was coming to the fore.

By dividing this assessment into two sections, it is possible to study the impact of Dussek's music. In the first, the reactions of Dussek's contemporaries to his performances and compositions are quoted. In the second, posthumous evaluations of his works are examined. These

two sections provide an understanding of Dussek's piano style which evolved during a transitional period in musical history.

Contemporary assessments of Dussek's music

Dussek's position as a composer of some consequence was recognized early in his career, in a short article of notices of new music which appeared in Cramer's *Magazin der Musik* dated 15 January 1783. This seems to be the first printed comment on his works and includes, besides a favourable review of his piano concertos Opus 1 Nos. 1 and 2, a brief discussion on his first published piano sonatas as well, with a list of his recent publications which were:

Concerto pour le clavecin ou pianoforte avec accompagnement de deux violons, alto et basse, deux hautbois et cors ad libitum. Composé par Dussick, oeuvre premier, libro 1 et 2: à la Haye chez Hummel et fils.-- Trois sonates pour le clavecin ou pianoforte avec accompagnement d'un violon ad libitum¹

The reviewer, commenting on these works remarked:

A lively and brilliant execution dominates in the two concertos as well as in the sonatas; we find in them much that is new and good; so that this hitherto unknown author, a Bohemian, gives promise of excellence in his future works.²

1. Carl Friedrich Cramer, ed., *Magazin der Musik*, I (1783), 77.

2. Ibid., I, 77. Sowohl in den beyden Concerten, als in den Sonaten herrscht ein lebhafter und brillanter Vortrag, wir finden viel Neues und Gutes so daß dieser bis jetzt unbekannt gewesene Autor, der ein Böhme ist, das Gute in seinen künftigen Werken verspricht...

These concertos, from their characteristics and modest proportions, fall within the category of chamber works and make few technical demands on the soloist. They are somewhat typical of their period and designed to be performed in an intimate setting. The tutti and solo sections are clearly marked and the soloist expected to play continuo in the tutti sections from a figured bass. The orchestral group comprised strings, two oboes and two horns ad libitum. Dussek's composing techniques in these concertos contain distinctive harp idioms with features that he was to develop so successfully in later works. The keys for each of these concertos are C and E-flat. The tutti sections have a figured bass and the bass in the solo parts, aptly described by Schiffer in his dissertation, as being 'abgedroschenen Harfenbassen'¹, which literally means 'a trivial harpist bass', is mainly made up of simple chords and Alberti patterns. The left hand passages of Alberti bass figures, pitched high on the stave, are a typical feature of harp music and appear throughout these early works. These first concertos would, in fact, transfer to harp performance very easily and this may have been his intention. The reviewer's account fits very well with what was to prove Dussek's constant flow of ideas and his lively and brilliant figurations that ultimately led to a bravura concerto style.

1.Schiffer, p.35.

The critic, in Cramer's *Magazin der Musik*, when commenting on the sonatas, sees them as good compositions that are rare - 'a genuine advance where a few good serious sonatas are heard once more, after one has so often been obliged to listen to humdrum tunes'.¹

It was in the year 1785 that Dussek made a grand concert tour of Germany. One of the cities in which he performed was Kassel. It was here that Gerber heard him play on the piano as well as on the Glass Harmonica. Writing about this event later in his *Lexikon*, Gerber gave unqualified praise to Dussek's skill on the piano while remarking favourably on his 'judicious execution' upon the keyed harmonica. His comments on Dussek's performance on the piano included the following:

But not alone as a performer, but also as a composer, this young man (Dussek) takes a superior rank among the Germans. There have already appeared from his pen:

3 Pianoforte Concertos with accompaniment,
Op.I. at the Hague.
6 Pianoforte Sonatas, with 1 violin, Op.II.,
Hague.
6 ditto ditto ditto Op.III.,
Hague.
3 ditto ditto with violin and violon-
cello, printed at Berlin in 1786; and finally,
(in 1787)
3 Easy (Klein) Sonatas at Paris, Op.I.

Judging from the Berlin publications, the

1.Cramer, I, 77. Wirklich gute Kompositionen waren so selter, dass es 'eine wirkliche Erholung war, einige gut gesetzte sonaten wieder zu horen, nachdem man so viel leierhaftes zeug hat hören müssen.'

ruling qualities of his compositions are uncommon delicacy and the finest taste, combined with fine invention and great knowledge of harmony. There would be nothing left to wish, if this fire and this richness of invention did not too often mislead him into forgetting the art of expressing his ideas within due limits.¹

This is an early indication of the German appreciation of Dussek's compositional style, albeit the reviewer notes that the compositions should be shorter. He emphasizes the 'fine invention' and the 'richness of invention' apparent in Dussek's works. Gerber goes on to draw a connection between his strengths and weaknesses and hints at the proposition that Dussek did not always write in a 'pure compositional style' ('von Fehlern wider die Regeln des reinen Satzes'). However, on the whole, Gerber's opinion seems to have been that Dussek's inventiveness out-matched the errors, probably caused through carelessness. When these 'errors' were referred to more specifically by the critics they were invariably described as being parallel fifths and octaves, and more noticeable to the eye than to the ear, a point taken up again later in Dussek's career and mainly by the writers

1. Ernst Ludwig Gerber, *Historisch - Biographisches Lexikon der Tonkünstler*, 2 vols (Leipzig: Breitkopf, 1790-1792), I, 366. Translation from Alexander W. Thayer's article, 'Dussik, Dussek, Duschek' in *The Musical World*, 36 (1861), p.631. Aber nicht allein als Spieler, Sondern auch Komponist nimmt dieser junge Mann einen vorzüglichen Rang unter den Deutschen ein...Dem Berlinischen Werke nach zu urtheilen, herrscht in seinen Kompositionen eine ausnehmende Delikatesse, der feinste Geschmack, mit Feuer, Erfindung und gelehrten harmonischen Kenntnissen, verbunden, Nichts bleibe dabey zu wünschen übrig, wenn ihm dies Feuer, dieser Reichthum an Erfindung, nicht öfters verleitet, die Kunst, sich kurz zu fassen, aus den Augen zu setzen.

in the *Allgemeine Musikalisch Zeitung*.¹

A further comment on this subject by Gerber appeared in the second edition of his *Lexicon*, published in 1812. Gerber wrote:

He who knows the two concertos Op.15 and 17, will not wholly acquit them, as well as almost everything else, of this reproach - of the errors they contain against the rules of strict composition.²

Dussek's London Period

An intriguing comment appears in the earliest known printed reaction to Dussek's music in the London newspapers following his first appearance in England at the Professional Concert held at the Hanover Square Rooms on Monday February 23rd 1789. It was announced that he, 'Mr Dusset(sic), a Bohemian, played a Concerto on the Piano-forte, in a capital stile:- The adagio was the worst part of his performance:- His execution is rapid, but he has too much of the French manner'.³

What is meant by the French manner is not clear. The comment, no doubt, was related to Dussek's method of delivery and apart from 'his execution being rapid' there

1. *Allgemeine Musikalische Zeitung*, May 1810, col. 543.

2. Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, I, 967-968. Wer die beiden Konzerte, Offenbach, Op.15 und 17, kennt, wird auch sie von diesem Vorwurfe nicht ganz frey sprechen, so wie fast alles übrige, von Fehlern wider die Regeln des reinen Satzes.

3. *The Morning Herald*, 24 February 1789.

is little else to explain this criticism. The reference to the French manner did not occur again and his way of performing was more usually couched in such terms as 'exquisite' and 'greatly admired'.

Dussek was well established as a piano teacher by the end of his first year in London and preference for his music by one of his better known pupils Richard Burney, grandson to Charles Burney, is clearly illustrated in early letters passing between Burney's daughters, Susan and Fanny, in which they discuss their nephew's admiration for any music by Dussek. They express what may well amount to hero worship by an impressionable pupil. Nevertheless, they do indicate the presence of a new style emanating from Dussek's compositions. Susan writes:

In the evening I accomp^d Esther to Norbury - we took Richard with us who played two lessons - but his style was too new to be thoroughly tasted by our dear Mrs Lock - who in music seems generally to require some use before she enjoys great pleasure - Kozeluch at first was heard *à peine*, and barely tolerated - and now Kozeluch alone seems to be perfectly enjoyed.

We had some general conversation at tea and after it Salomon was as good humouredly ready to promote our having music as anybody in the party - to liken it - Richard first played a lesson of Dusseck's - w^{ch} in the middle of much praise and encouragement Salomon made some excellent critiques w^{ch} I think were he a little older he might much profit from but at present whatever he thinks is like Dusseck seems to him perfect.

He (Salomon) afterward accomp^d Richard in a beautiful lesson of Kozeluch's - to w^{ch} he did not indeed do justice, having practiced no music

but Dussek's.¹

Richard's improvement in his P.F. playing was really almost wonderful -- and has been in great part the work of Mr. Dusseck - I think he will make a very great player, in a style wholly different from that of either his Father or Mother - who in that style he would certainly never equal.²

It is apparent from the brief references in these letters that Dussek's music was regarded as being in a new style, and that it was more appealing to the young and probably thought of as modern. Dussek's teaching methods and music obviously inspired enthusiasm in his pupil. According to Gerber, Dussek was well established as a 'Klaviermeister' in London by 1790.³

Dussek made an impact in the press as a composer of some repute during the Salomon Series at the Hanover Square Rooms in 1794, when his performance was linked with his composing style. A critic wrote:

Dussek played a Concerto, the first movement of which abounded in the usual mad flights of the master; the two last were charming, especially

1. *Burney Letters*, British Library, Barrett Collection Vol.III, Eg.3692 Susan Phillips to Fanny Burney, Oct 1789. "Richard's style 'too new' for Mrs Lock..." fol.103. "Richard first played a lesson of Dusseck...whatever he thinks is like Dusseck seems to him perfect..." fols 105-6, "having lately practiced no music but Dusseck's." fol.106. Spelling as in original.

2. *The Journals and Letters of Fanny Burney* edited by Joyce Hemlow (Oxford: Clarendon Press, 1972) I, 56, fn(5) - Susan Phillips in a letter to Fanny Burney. (British Library, Barrett. Eg.3692, fols 125-32b) Spelling as in original.

3. Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler* I, 967: sich nach London, wo er Schon 1790 als Klaviermeister festen Fuß gefaßt hatte.

the allegro, because of its originality¹

For the first movement to 'abound in the usual mad flights of the master', implies the execution of very fast figurations requiring a dextrous finger technique. The critic was presumably commenting on a characteristic central to Dussek's performing piano style, rather than the musical content of the work - these were early days for his unusual harmonies. Certain words and phrases became associated with Dussek's music and remained constant throughout the majority of the reviews both during his London period and his term on the continent. In London the critics complimented his virtuosic piano performance and, to a lesser extent, his compositions, with such phrases as brilliancy and taste, rapid execution, richness of ideas, and above all originality, which seems to have topped the list.

The commentators who were present at Dussek's piano performances during his London period (1789-1799) were united in praising his piano style. In particular it was Dussek's virtuosic approach to piano performance and composition that received the greatest attention, and was readily acknowledged by his peers and well-received by his concert audiences. However, newspaper reviews and current music critics in the daily press concentrated mainly on his style of playing rather than analysing the

1. *The Morning Chronicle*, 30 April 1794.

content of his concertos and sonatas. For example, apart from the occasional 'the admirable concerto by Dussek',¹ the more usual comment was 'Dussek played a Concerto on the Piano Forte, which was wholly recommended by rapid execution'.² A rather less complimentary verdict was, 'we often heard the master, but we were sometimes reminded of the madman. That he can play with delicacy and expression, so to delight, was evident from his second movement, which was generally applauded and most by the best judges.'³

Dussek was not only a virtuosic pianist showing off his flamboyant technique, capable of playing complex figurations at a very fast pace, he was also a melodist. As an expressive performer of cantabile phrases and as a composer of movements in which he displayed the nuances and contrasting tones of the much improved piano, Dussek rapidly gained the reputation of being able to sing on the instrument, a characteristic that he emphasized in the slow movements of his piano concertos and piano sonatas.

Dussek's *Grand Military Concerto* was first performed in London on 23 February 1798.⁴ It excited both critics and audiences alike and was repeated, at special request,

1. *The Morning Post*, 14 February 1799.

2. *The Morning Herald*, 14 April 1792.

3. *The Morning Chronicle*, 5 March 1794.

4. *The Times*, 16 February 1798.

on several occasions, with glowing comments in the newspaper with such phrases as 'Dussek's Military Concerto was repeated. We think it very deserving of encomium.'¹ After his performance in March 1798 of his *Military Concerto*, the critic of the *Morning Post* reported that 'Mr Dussek displayed his brilliant style of fingering in one of his choicest concertos; he met with more than usual applause.'²

Contemporary appraisals on the continent

It was not until Dussek's self imposed exile to the continent to avoid financial problems (and as he probably thought, debtors' prison) at the close of 1799 or beginning of 1800 that he was fully recognized as a composer by his critics. Dussek's departure from England may well have proved to be a vital step in the course of his composing career. The emphasis on him as a musician now centred on his manner of writing as well as performing, and comparisons with contemporary composers were expressed in his favour especially in the columns of the *Allgemeine Musikalische Zeitung*, whose role it was to review the latest compositions.

Dussek's composing style had received very little notice in the English newspapers and when it did, it was bound up with descriptions of his performance style. The critics in the *Allgemeine Musikalische Zeitung* praised

1. *The Morning Post*, 10 March 1798.

2. *Morning Post*, 22 March 1798.

his works which they reported were 'enriched with many new ideas'¹ and penned reviews that revealed a greater appreciation of Dussek the composer even more so than his ability as a piano virtuoso. Presumably this was because the *Allgemeine Musikalische Zeitung* was the house journal for Breitkopf & Härtel, and the critics, when reviewing the printed scores, were aiming primarily to sell his music and may not have heard him play.

The *Allgemeine Musikalische Zeitung*, which was relatively new at this time, having been launched by Härtel in 1798, was already becoming the leading authority on reviewing new works and criticizing current performances. It was the policy of the *Allgemeine Musikalische Zeitung* to devote the lead articles to works which were considered to be both significant and excellent. J.F.Rochlitz, the editor, explained his policy in the first issue of the journal, in the following manner:

Only the most important and excellent musical products will be discussed thoroughly, and it will be pointed out not only that they are excellent, but why they are so.²

The critic on this paper appeared to be very gener-

1. *Allgemeine Musikalische Zeitung*, April 1804, col.480: mit vielen neuen Ideen bereicherte.

2. Ibid., (1798), Intelligenz-Blatt I, Es werden nur die wichtigsten und vortrefflichsten musikalischen Produkte ausführlich durchgegangen; wobey gezeigt wird, nicht nur dass sie vortrefflich sind, sondern auch warum sie es sind.

ous in his opinion of Dussek and his compositions. One of the first reviews to appear about Dussek's music was in August 1800, entered under *Recensionen*. The advertisement was for Dussek's *Grand Concert militaire...* Opus 40 published by Pleyel in Paris and preceded a lengthy discussion on the good and bad parts of this composition. Having praised the fact that there is nothing military about this work the reviewer observes that enough has been had of the military and Turkish influence at this period. After lamenting Dussek's tendency towards consecutive fifths, about which he writes, 'the chord in the first measure of the movement, where the first violin is against the bass, has very bad fifths.'¹ The critic continues:

What this Concerto has especially to recommend it is the suitable accompaniment of the solo part, which is so arranged throughout that the performer can be perfectly heard and understood...a consideration which remains to be desired in the Mozartian concertos for all their other excellences; so it is played here for the soloist to shine without having to cope with any unusual difficulties...this Concerto is so arranged that it can be played without any accompaniment at all...²

1.Ibid., August 1800, Col. 781. Takte des ersten Satzes sehn, der also lautet: wo die die erste Geige gegen Bass gar arge Quinten macht.

2.Ibid., August 1800, col.781-782. Was aber diesem Konzerte wieder besonders zur Empfehlung gereicht, ist die zweckmässige Begleitung der Solo-Stellen, die durchaus so eingerichtet ist, dass der Konzertspieler vollkommen gehört und verstanden werden kanne -- ein Umstand, der bey den Mozartischen Klavierkonzerten, bey aller ihrer übrigen Vortrefflichkeit, zu wünschen übrig bleibt; sodann hat Spieler hier Gelegenheit zu glänzen, ohne gerade mit *ausserordentlichen* Schwierigkeiten kämpfen zu müssen...dieses Konzert so eingerichtetist, dass es auch

The reviewer here is suggesting that the pianist could sound brilliant without any opposition to his performance and could be heard above the orchestra. The louder instruments, such as the oboes, flutes, clarinets and horns were reserved for the tutti sections where they often just doubled the string parts or reinforced the harmony. The accompaniment to the solo passages was written for string instruments only. Since the piano did not have an extremely powerful tone at this time, it was preferable to guard against letting the accompanying orchestra overpower the soloist. The above review of Dussek's *Grand Military Concerto* praises the composer for this careful attention to detail. A fairly common practice at this time was one that gave performers the option to dispense with the accompaniments. Dussek's piano/harp concerto Opus 30 first published by Corri, Dussek & Co., in 1795 contained the comment printed at the bottom of the first page:- 'NB This Concerto when played without Accompaniments, the Tutti may be omitted'.¹ A similar instruction had also been printed by Corri, Dussek & Co., in 1794 on the title page of Viotti's *Celebrated New Grand Concerto, adapted for the Pianoforte with or without Additional Keys with Accompaniments* by J.L.Dussek.²

...Continued...

ohne alle Begleitung gespielt werden kann...

1. Dussek's *Grand Concerto for the PianoForte or Pedal Harp...* Op.30, republished by Preston c.1798.

2. *The Times*, 16 December 1794.

'NB. This Concerto may be played without Accompaniments.'

In the publication of Viotti's violin concertos, instructions and signs are given to indicate where to abbreviate the tutti section in the piano score.

The distinction drawn by a correspondent of the *Allgemeine Musikalisch Zeitung*, when comparing the Berlin Kapellmeister Friedrich Himmel with Dussek after they had appeared together at a concert on the 23 April 1801 in the Freemasons Hall, Hamburg, emphasized the correctness in the compositions of the former, while extolling the latter for greater originality and characteristic touches both in performance and composition. Among the works performed on this occasion was a sonata by Himmel for two pianos played by himself and Dussek. The correspondent wrote:

A sonata, for two fort pianos by the composer Herr Himmel, played by two such perfect performers, upon two very beautiful and equal English instruments, could not be otherwise than perfectly executed...As is well known, to support himself rightly, the celebrated pianist Dussek has already been with us for the last year and a half, and has performed in public several times. What pleasure people take in making comparisons! and so in this case. Some prefer Himmel; others Dussek; and as to others, they could not make up their minds. For myself, Dussek seems, both as performer, and as composer for the pianoforte - although his compositions, for correctness, fall somewhat behind those of Himmel, yet for their greater originality and characteristic touches - to merit the higher place. As to mere execution - but only in this one single respect - is Woelfl

stronger than either.¹

Louis Spohr, who was one of the great violinists of his day, but whose popularity as a composer failed to last, diarized his musical experiences and journeys throughout his life. In his *Autobiography* he refers to his early excursions travelling with his violin tutor Franz Eck, during which he met Dussek in Hamburg in May 1802. Spohr, who was then only eighteen, relates vividly the effect this encounter had on him at the time: 'this was very agreeable to me as I had long earnestly wished to hear Dussek play'.² Even in these formative years Spohr appears to be a discerning and somewhat strict critic of his peers, and did not treat lightly the task of assessing their abilities. Spohr's instructor Eck, having enchanted the listeners with his own 'quartett' at the home of a certain Herr Kickhöver, was followed in

1. *Allgemeine Musikalische Zeitung*, June 1801, in a letter dated May 1801, col.608-610. Part of the English translation by Alexander W. Thayer in *The Musical World*, 36 (1861), p.646. Eine Sonate für zwey Fortepiano von Hrn Himmel komponirt, konnte, von zwey so vollkommenen Klavierspielern, wie Herr Dussek und der Komponist, auf zwey sehr schönen und sich ähnlichen englischen Instrumenten gespielt, nicht anders, als vollkommen dargestellt werden...Bekanntlich hält sich der mit Recht berühmte Klavierspieler Dussek schon seit anderthalb Jahren bey uns auf, und hat sich mehreremale hier öffentlich hören lassen. Man vergleicht sogerne; und soging es auch hier. Einige zogen Himmel, andere Dussek vor, und wieder andere wufsten nicht, woran sie waren. Was mich anbelangt, so scheint mir Dussek sowohl als Spieler, wie auch als Klavier-Komponist, obgleich seine Kompositionen in Ansehung der Reinigkeit den Himmelschen etwas nachstehen, wegen seiner grössern Originalität und Charakteristik, den Vorzug zu verdienen. In Ansehung der Fertigkeit - aber auch nur einzig und allein darinn - ist Woelfl stärker als beyde.

2. Spohr, p.17.

turn by Dussek:

Dussek played a sonata for the piano, of his own composition, which however did not seem to please particularly. Now followed a second quartett by Herr Eck, which so delighted Herr Dussek, that he enthusiastically embraced him. In conclusion Dussek played a new quintett he had composed in Hamburgh, which was praised to the skies. However, it did not entirely please me; for despite the numerous modulations, it became tedious towards the end, and the worst was, that it had neither form nor rhythm, and the end could quite as well have been made the beginning as not.¹

Unfortunately Spohr does not indicate which sonata of Dussek's 'did not seem to please particularly'. The 'new quintett' which he says was composed in Hamburgh is probably the one composed and first performed from MSS in London 25 April 1799.² There are no references to any other quintet written by Dussek. The work is scored for an unusual group of instruments, but Spohr does not comment on this or the instrumentalists taking part. It would require skilled performers to present a good interpretation of this work. When it was first performed in London the double bass part was played by Dragonetti. The other players, two violins and a 'tenor', were the two Cramers and White. It is a well integrated composition with plenty of interplay between the instruments.

1. Spohr, pp.17-18.

2. *The True Briton*, 25 April 1799.

Even though the piano holds the centre stage the strings contain much of the melodic framework.

Spohr's condemnation of Dussek's piano quintet is not backed up by later opinion. It was one of the items performed at the Philharmonic Society concerts in 1813 and again in 1815. The work was considered to be among Dussek's best compositions by such critics as Macfarren¹, who Shedlock quotes, in an analysis of the Quintet, finding in that composer's works, 'not only the origin of many of the most beautiful effects with which later writers have been accredited, but some of the identical ideas by which these very writers have made their way into popularity.'² This *Grand Quintetto* was published by Breitkopf & Härtel in October 1803.³

In an article headed 'Music in Leipzig' published in the *Zeitung für die Elegante Welt*, 20 November 1802, Dussek's music came under scrutiny with the following comments:

Yesterday (September 18th), the great - and in respect to unlimited power over the most prodigious difficulties, perhaps the greatest - pianist of our time, made his appearance in the

1.G.A.Macfarren, 'Johann Ludwig Dussek', *The Imperial Dictionary of Universal Biography* (London: William MacKenzie, 1857-1863), II, 188.

2.Shedlock, p.17.

3.*Zeitung für die Elegante Welt*, 'Intelligenz Blatt', 3 December 1803.

hall of the Gewandhaus, playing a concerto in G-minor, his own composition; and an extemporaneous fantasia. Profound harmonic art and original combinations distinguish his works, but there is also much that is irregular and strange. he is burdened, oppressed one may say, by the very greatness of his powers, and yet we have proofs here and there of the high cultivation of his sense of the truly beautiful. In the free fantasia, there are other artists, who are more satisfactory, and for precisely this reason. To arouse astonishment must ever be but a secondary object of the artist, but how many are there who choose rather to excite wonder than love.¹

This article was written after Dussek had returned from his visit to his parents in Cáslav. The G-minor concerto, mentioned above, is the only one of his concertos in this key and is among Macfarren's group of the best of Dussek's works. It was published by Breitkopf & Härtel as Opus 50 in November the following year (1803).² Harold Truscott singled this concerto out for special appraisal in his article on Dussek's piano concertos, where he analyses Dussek's *Sixième Grand Concerto*, move-

1. *Zeitung für die Elegante Welt*, 20 November 1802, p.1116. Translation taken from Thayer's article 'Dussik, Dussek, Duschek' published in *The Musical World*, 36 (1861), p.647. Gestern (18 Septbr.) liess sich dar grosse, - in Absicht auf unumschränkte Gewalt über das Ungeheuerste, Schwerste - vielleicht der grösste Klavierspieler unserer Zeit, Dussek aus London, mit einem Konzert von ihm aus G moll und einer freien Phantasie eben-dasselbst hören. Tiefe harmonische Kunst, originelle kombinationen sind in seinen Sachen, aber auch viel Barokkes ist darin. Das Zuvielkönnen erdrückt sein besseres Mögen, möchte man sagen, wenn anders sein sinn für das ächte Schöne so geläutert ist, als man einstweilen annehmen muss. In der Phantasie gibt es Künstler, die aus dem eben genannten Grunde, mehr leisten. Erstaunen erregen, muss immer nur ein untergeordneter Zweck des Künstlers seyn; aber wie viele lassen sich lieber an-taunen, als-lieben! The date September 18 should be November 18, Dussek was in Cáslav on September 18th 1802.

2. Craw, 'A Biography and Thematic Catalog', p.333.

ment by movement and gives Dussek the credit for ridding the concerto of the *cadenza-pest*. Truscott refers to this work as an outstanding masterpiece, and goes on to say: 'without a knowledge of this Concerto, to say nothing of others by Dussek, no one can claim to know all that matters in the real history of one of the subtlest forms in music.'¹

It is in the reviews of Dussek's works published by the *Allgemeine Musikalische Zeitung* during the last decade of his life, that we find more descriptive appraisals of his style of composition and learn the German appreciation of his works. After a concert given in the Concert Hall of the National Theatre in Berlin 18 March 1804, a critic wrote:

He played extremely well two Concertos for the Fortepiano of his own composition, which were enriched with many new ideas and very respectably composed, the second of which especially gave general pleasure.²

Among the various contributions promoting the value of Dussek's work was the seven column write-up of his *Elégie harmonique*, Opus 61. It appeared on 19 August 1807

1. Harold Truscott, 'Dussek and the Concerto', *The Music Review*, 16 (1955), 52.

2. *Allgemeine Musikalische Zeitung*, April 1804, col.480: Er selbst spielte äusserst brav zwey mit vielen neuen Ideen bereicherte und äusserst solid gesetzte Konzerte fürs Fortepiano von seiner Komposition, wovon besonders das zweyte allgemein gefiel.

and refers, perhaps naturally, first of all to the subject of its title - the death of Prince Louis Ferdinand 10 October 1806. The solemnness of this sonata is portrayed with its opening pianissimo motive in the bass, and the critic points out that 'in the deep octave of the bass are the first notes of the theme of Haydn's 'Consummatus est' which is from his sacred Cantata *The Seven Last Words of Christ*. Although the writer praises the work for its originality, he writes: 'Dussek's strength in the composition is based on invention, novelty and a striking brilliancy, in it he rarely fails to work off his grief in the fire and fervour of his work'.¹ He does not however, single out specific aspects of Dussek's composing technique. He writes:

The style of the whole work is of great aesthetic unity, simplicity, intelligence and free from artificiality...The same key of f-sharp minor is in all three movements and the execution is serious, very serious.²

A theme that runs through a number of the reviews of Dussek's music in the *Allgemeine Musikalische Zeitung* is

1.Ibid., 19 August 1807, col.744. D.s Stärke in der Komposition beruhet, nach meiner Einsicht, in der Eigenthümlichkeit, Neuheit, in dem Frappanten, Glänzenden seiner reichen Erfindung, und was Ausarbeitung betrisst, in dem Feuer und der innigkeit, die seinen Werken selten mangeln.

2.Ibid., 19 August 1807, col.746. Der Stil des ganzen Werks ist übrigens, ungeachtet der grossen ästhetischen Einheit und auch der Einfalt der aufgewendeten Kunstmittel, ganz frey - ...die bedeutende Tonart, Fis moll, bleibt bey allen drey Satzen dieselbe, und die Exekution ist schwer, sehr schwer.

one of originality, with phrases such as - 'a great richness of ideas', 'Dussek has a style which is personal to him', 'brilliancy and taste' and, from the above quote, the words, 'invention, 'novelty' and 'striking brilliancy'. These and many similar descriptions make up the greater part of the published assessments. It is apparent that Dussek's music was regarded as something new and exciting, expressive and moving, while containing a number of striking characteristics. The only adverse criticism is that of grammatical mistakes and even these are passed over as having little consequence in the appreciation of his music as a whole.

One review that stands out above the rest, and quoted in Chapter V, is that for his Opus 70 sonata. Shortly after its publication by Breitkopf & Härtel as *Le Retour à Paris*, it was reviewed in a nine-column lead article in the *Allgemeine Musikalische Zeitung* on 3 October 1810.¹ This long discussion carried a specific description of select passages with many glowing comments, defining the whole sonata as an 'excellent invention'. Keys, form and style are discussed in full, with reference to twenty-four music examples. The critic writes:

Everything is an inspiration, an outpouring.
Noble seriousness and sentimental humour, both
deriving from a deep mind perhaps shaken by

1. Ibid., 3 October 1810, cols. 841-849.

extraordinary circumstances, and likewise infused with a romantic twilight -- these are the elements of this excellent sonata. It is an ingenious product like few produced; one of the steadfast musical poems, that will keep its value as long as there is Music, good Pianofortes and accomplished pianists.¹

The lighter more modest works of Dussek, such as the variations or simple rondos were the compositions that remained popular, particularly in England throughout the nineteenth and twentieth centuries. Among the easier range of Dussek pieces with few technical problems were *La Chasse*, included originally in the first edition of the *Pleyel, Corri & Dussek Musical Journal* of 1796 and *La Consolation* (1807). The latter, being of a more substantial nature, has remained a firm favourite with amateur performers and has been continuously published both singly and in collections. *La Consolation* was reviewed in the *Allgemeine Musikalisch Zeitung* when it was published by Breitkopf & Härtel in December 1807. The critic, stating that this clever composition of Dussek's was a pleasure for players to perform who were not able to master his recent ones, says 'it is so easy to play...'. The critic continues:

1. Ibid., 3 October 1810, col. 841. Alles ist Eine Inspiration, Ein Guss. Edler Ernst und sentimentale Laune, beyde aus einem tiefen, vielleicht durch ausserordentliche Umstände erschütterten Gemüth hervorgehend, umflossen gleichsam von einem romantischen Dämmerlichte -- sinde die Elemente dieser vortrefflichen Sonate Sie ist ein genialisches Product wie es wenige giebt; eins der charaktervollsten musikalischen Gedichte, das seinen Werth behalten wird, so lange es Musik giebt, gute Pianofortes und vollendete Klavierspieler.

The effect of the whole remains pleasant, sweet, friendly, and always gentle. It is the author's less astonishing Music but it is certainly worthy and an esteemed work and one that the circle of educated amateurs will find agreeable.¹

Although Dussek continued to play in public, following his move to the continent and in his final years in service to patrons, the emphasis on the criticism he received was weighted very strongly on his ability as a composer. One notable exception occurred in the year 1808 when both his virtuosic performance and inventive qualities were brought to the fore. He played his early concerto in F major (Opus.27) at the Odéon in Paris and both Fétis and Méreaux wrote of the occasion in glowing terms. The latter, whose father was present at the time, afterwards related the details of the concert and gave the title/key of the concerto performed. This event was described as a 'triumph without precedent' by Méreaux, who concluded:

but enthusiasm was at its height when Dussek improvised a cadenza (a complete fantasia) where all the ideas were reproduced with the most lively surprises of harmony. The following morning the publisher Imbault was at Dussek's house and for 100 Louis bought the cadenza which was printed in a new edition of the

1.Ibid., December 1807, col.160. Der Effekt des Ganzen bleibt angenehm, sanft, freundlich, aber auch immer edel. Es ist das eine weniger auffallende Musik, als manche desselben Verf.s, aber rewiss seiner ebenfalls vollkommen würdig, und einem achtungswerthen Kreise gebildeter Liebhaber wolnoch lieber, als verschiedenes von jener.

concerto'.¹

In assessing contemporary opinions of Dussek's music, the overall picture presents a decided absence of analytical observations during Dussek's London years. Reviews of his performances at this time, while generally praising his virtuosic piano style, were on the whole typical of newspapers of the period and lacked depth, particularly as far as his compositions were concerned. Nevertheless, certain first movements of Dussek's sonatas and concertos elicited some comment, while slow movements were extolled for their beauty and simplicity, and finales well received for their folk-like qualities, with pleasant pastoral tunes that left the audience in a happy frame of mind. References to the music itself occasionally gave way to praise of its originality, but any significant allusions either to the melodic and harmonic structure of his work or even to its technical difficulties was obscured by admiration for the soloist's delivery. This attitude towards Dussek and his music changed and his compositions were presented in a more directly analytical manner after his arrival on the continent.

The reviews, which usually appeared in the *Allge-*

1. Méreaux, p.80; mais l'enthousiasme fut au comble lorsqu'il improvisa un point d'orgue (une fantaisie tout entière), où toutes les idées étaient reproduites avec les plus piquantes surprises d'harmonie. Le lendemain matin l'éditeur Imbault était chez Dussek, et lui achetait cent louis ce point d'orgue, qui fut gravé dans une nouvelle édition du concerto.

meine Musikalische Zeitung, followed a deliberate policy, not only in covering some of Dussek's outstanding concert performances but by giving precedence to discussing his compositions which were published mainly by Breitkopf & Härtel. The entry by the publisher Pleyel was one of the exceptions at this time, advertising Dussek's Piano Concerto Opus 40 in the August 1800 issue of the *Allgemeine Musikalische Zeitung*, followed by a long descriptive review (referred to above). This article included the occasional reproof of Dussek for his excessive haste in composition, causing errors against the rules of pure composition, a criticism that appeared periodically although it did not hold centre stage in the overall assessment of his work.

Although solo piano music was intended primarily for the professional performer it was increasingly popular for the growing number of amateurs who required music of varying degrees of difficulty. It was for this purpose that, when reviewing new items, the critics provided information that would be a useful guide over a wide spectrum of interested readers, ranging from regular and potential concert goers and gifted amateur pianists to the less able practitioners at home. To ascertain the difficulty and level of technique necessary in attempting any given work was often the reviewer's task when presenting new music to the public. The criticisms in the *Allgemeine Musikalische Zeitung* may often have been biased towards Dussek's works, as their prime objective

was to promote the sale of his compositions that were frequently published by Breitkopf & Härtel. However, much of the genuine praise came from independent sources in articles and memoirs and appears to underline the general approbation of his composing skills and confirm the opinions expressed in the newspaper reviews.

Posthumous assessments of Dussek's music

Dussek's posthumous assessment begins at a sensitive time. The *Allgemeine Musikalische Zeitung's* eulogy, written by their Parisian correspondent, on the day following his death in that city on 20 March 1812, emphasized the importance of his works and summed up his influence and the respect with which he was held within the musically-educated world. It reads in part:

D., the gifted, fertile and solid artist; the entire musical world knew, respected and loved him; his character and worth as an artist and the character and worth of his best works have often been presented in these pages with insight, impartiality and pertinence. I shall still mention only one thing in this connection: Dussek has done perhaps almost as much as J. Haydn, and at least not less than Mozart to make *German* music known and respected in other lands.¹

1. *Allgemeine Musikalische Zeitung*, 15 April 1812, col. 259, translation from Craw's, 'A Biography and Thematic Catalog', p. 474. D., den genialen reichen, gründlichen Künstler, etwas Weiteres zu sagen, ist unnöthig: die ganze für Musik gebildete Welte kennt, achtet, liebt ihn; auch ist sein und seiner vorzüglichern Werke Kunst-Charakter und Werth in Ihren Blättern öfters einsichtsvoll, unparteyisch und treffend dargestellt worden. Nur das Eine will ich in dieser Hinsicht noch

In August 1812 Dussek's final solo piano sonata *L'invocation* Opus 77 was advertised by Breitkopf & Härtel. The journal took this opportunity to devote a column and a half to describing the work and proclaiming the importance of his piano music. The critic wrote that it was:

One of Dussek's last, and serious full-length difficult works, consisting of a very long *Allegro* f-minor movement, in a moderate tempo, full of energy and character. The *Tempo de Minuetto*, also in f-minor, is a Canon, which is excellently handled as, at the same time, is the professional imitative style of writing, he was, by no means, an uncultured amateur. This movement, taken separately, can be heard, enjoyed, and speaks satisfyingly to us, especially when alternating with the pleasant but nevertheless solidly prepared *Trio* in F-major. A very earnest solemn and sorrowful long *Adagio* resolves from D-flat major to c-sharp minor. A moderately fast, full of character *Rondo* with a dignified theme ends the work. The whole is one good solemn creation without any superficial effect. It certainly acquaints everyone with the importance of his keyboard music...Again we deplore this gallant master's death...¹

...Continued...

erwähnen: D(ussek) hat vielleicht fast so viel, als J. Haydn, und wenigstens nicht weniger, als Mozart, beygetragen, dass *deutsche* Tonkunst im *Auslande* gekannt und geehrt wurde.

1.Ibid., August 1812, col., 581, 582. Eine der letzten, und eine der ausführlichsten, ernstesten, aber auch schweresten Arbeiten D.s. Sie besteht aus einem langem, in sehr mässigem Tempo, aber mit Nachdruck vorzutragenden *Allegro*(F moll) das im Charakter sehr gut gehalten ist...einem *Tempo de Minuetto* (F moll) das ganz als Canon, und trefflich behandelt ist, so dass es den Kenner solcher kunstlichen Schreibart, wie dem nicht ganz ungebildeten Liebhaber, der davon nur Notiz nimmt, in wiefern es zugleich sein Ohr ergötzt und sein Gefühl anspricht, befriedigan wird, besonders im wechsel mit dem angenehmen, aber doch auch solide gearbeiteten *Trio* (F dur). Ein

It is apparent from Breitkopf & Härtel's advance announcement in the *Allgemeine Musikalische Zeitung* of a collected edition of Dussek's works, excluding concertos, that his compositions were highly regarded. Only Haydn, Mozart and Clementi had previously been given this special treatment. A three column spread appeared in the *Intelligenz-Blatt* of the paper on 18 March 1813 to present his music. The writer laments Dussek's demise in the previous year in the prime of his Art, describing him as a great virtuoso, qualifying his praise with: 'even more distinguished and worthy are his compositions...' he was 'one who influenced the taste and works of good pianists in Germany, France and England.'¹ The article continues with a succinct description of Dussek's output to date, with a glowing report on the value of his work:

Dussek shows in his works a flourishing fantasy, a sensibility grounded in dignity, and a great richness of ideas; furthermore, in their construction and presentation there is a great strength, fullness and fire of expression, and

...Continued...

sehr ernstes, feyerliches, etwas schwermüthiges Adagio, das ebenfalls lang gehalten ist, folgt; (Des dur und Cis moll;) und ein mässig schnelles, charaktervolles Rondo, das ein würdiges Thema und mehrere vorzügliche Zwischensätze hat, beschliesst...Gut vorgetragen macht das Ganz einen sehr bestimmten, würdigen und keineswegs flüchtigen Eindruck, und erregt gewiss in jedem Freunde bedeutender Klaviermusik von neuem das Bedauern über den zu frühen Tod dieses wackern Meisters...

1.Ibid., March 1813, *Intelligenz-Blatt*, cols. 23-25: und noch mehr, der ausgezeichnete Gehalt und Werth seiner Compositions...und das er den sehr bedeutenden Einfluss derselben auf den Geschmack und die Leistungen der guten Klavierspieler in Deutschland, Frankreich, England.

just as much charm and tenderness. We also find an uncommon facility, appropriate to almost all forms, for proceeding freely and agreeably, and a superior ability, for which no pianist-composer has a name such as his, to exploit and promote the pianoforte as it is now perfected in all its advantages for the finest effect and the most charming expression. What one could reproach him for in his works (as in every human endeavour) as weaknesses, interfere so little in essential matters and are generally so insignificant that they pale in comparison with the excellences themselves.¹

To describe Dussek as the pianist composer 'who influenced taste and works of good pianists' and one who 'exploited and promoted the pianoforte as it is now perfected in all its advantages...', recognizes him as an innovator whose compositions reflect his contribution to a piano style that was eventually embedded in the repertoire of his successors.

From this early posthumous evaluation of his piano sonatas it is possible to see how his German critics

1. Ibid., Intelligenz-Blatt, March 1813, col.23. Dussek zeige in seinen Werken eine blühende Phantasie, einen auf das Würdige gerichteten Sinn, einen grossen Reichthum an Ideen, und noch mehr in Gestaltung und Darstellung derselben viel Kraft, Fülle und Fueur des ausdrucks, und eben so viel Anmuth und Zartheit desselben, eine ungemaine Gewandtheit, fast in allen Formen sich angemessen, frey und gefällig zu bewegen, und eine, von keinem Klavier-Componisten, wie er auch Namen habe, übertriffene Geschicklichkeit, das Pianoforte, wie es jetzt vervollkommen ist, in allen seinen Vortheilen zum besten Zweck, zur einnehmendsten in Wirkung, zu benutzen und gelten zu machen: was man seinen Werken aber, wie jedem menschlichen Erzeugnis, als Schwächen vorwerfen könne, greife so wenig in das Wesentliche derselben ein, und sey überhaupt so klein, dass es mit den Vorzügen derselben auch nicht in den entferntesten Vergleich gebracht.

judged his work - weaknesses and strengths - and rated his position in the musical climate at the beginning of the nineteenth century. 'No pianist composer has a name such as his',¹ places Dussek in the forefront, using all the resources of the much improved piano in his many and varied keyboard works.

Periodically throughout the nineteenth century similar assessments and appraisals of Dussek as a composer appeared in musical journals, dictionaries, and short *Memoirs*. In England, a lead article entitled 'Memoir of Johann Ludwig Dussek', published in *The Harmonicon* in January 1825, reads:

The compositions of Dussek are all marked by a rich and ready invention, and a peculiarly delicate taste. Those of a gay kind shew great brilliancy and freedom of melody; while his graver works, which were, apparently, produced *con amore*, display an entire command of all the stores of harmony, and great depth of feeling. Some very distinguished composers have modelled their best works after the originals of Dussek; and if morbid fashion, which is always panting after novelty, did not hold such despotic sway over the musical art, his productions would be now as familiarly known as they were twenty years ago.²

Fétis, who was for a time the editor of the *Revue musicale*, when writing an article praising Dussek in 1829

1. Ibid., (March 1813), *Intelligence-Blatt*, col.23.

2. Anon., 'Memoir of Johann Ludwig Dussek', *The Harmonicon* 3 (1825), 2. Author unnamed, possibly the editor W^m Ayrton.

already accepted that his compositions were 'out of fashion', but hastened to defend them in the light of their 'noble elegance and direction of ideas which they possess'. He wrote:

The music of this virtuoso is exactly analogous with his character. Noble, elegant like his manners, it rarely astonishes but always pleases. Rather incorrect with respect to harmony, it is still remarkable for the harmonious sentiment that dominates it; for Dussek composed naturally, just as he played the piano. In these works, what seems worthy of praise above all is the plan and direction of his ideas; it is impossible to imagine anything more perfect in this respect. These same works are out of fashion today because one does not find in them the "tours de force" for which pianists are eager, but they could still delight men of taste, like so many other products of the old school which one pretends to scorn because one can not equal them.¹

Charles Chaulieu was both composer and performer and for a short time editor/owner of the music journal *Le Pianiste* published between 1833 and 1835 in Paris. He had received instruction from Dussek towards the end of the latter's life and supplied comments and criticisms in his Biography of Dussek included in Volume I of the magazine.

1. *Revue musicale*, 4 (1829), pp.467-468. La musique de ce virtuose a beaucoup d'analogie avec son caractère. Noble élégante comme ses manières, elle étonne rarement, mais elle plaît toujours. Assez incorrecte sous le rapport de l'harmonie, elle est cependant remarquable par le sentiment harmonieux qui y domine, car Dusseck composait de nature, comme il jouait de piano. Ce qui me semble digne surtout d'être loué dans ses ouvrages, c'est le plan et la conduite des idées; il est impossible de rien imaginer de plus parfait sous ce rapport. Ces mêmes ouvrages sont passés de mode aujourd'hui, parce qu'on n'y trouve point de ces tours de force dont les pianistes sont avides; mais ils feront toujours les délices des gens de goût, comme tant d'autres productions de l'ancienne école, qu'on feint de mépriser parce qu'on ne peut les égaler.

Chaulieu tends to romanticize Dussek's contribution to the keyboard repertoire of the eighteenth and early nineteenth century, dividing his period of composition into three distinct epoques, the 'imagination', 'sentiment' and 'savoir-faire'. He proceeds by selecting certain compositions as outstanding. In the *period of sentiment*, the so-called second *Epoque*, Dussek composed a quartet in E-flat and a quintet in f-minor. Chaulieu writes that these works have a melancholy tendency. He goes on to say:

His quartet in E-flat, and his quintet in f minor marked a new direction...that the piano, far from being, as in former times isolated from accompaniments, be it *ad libitum*, be it solo, there it forms with other instruments a complete ensemble where all the parts continuously fill an important role. This plan of composition generally adopted since, offers greater interest...In the quartet the first allegro is of the noble kind and a little cold, but in the quintet, it is energetic and passionate. The two adagios are laboured as composition, and the two rondos are models of suavity and of good taste.¹

1. Chaulieu, pp.147-8. Son quatuor en *mi* bémol, et son quintette en *fa* mineur marquaient une nouvelle direction, savoir: que le piano, loin d'être comme autrefois isolé des accompagnemens, soit qu'ils fussent *ad libitum*, soit qu'ils fussent à solo que le piano disons-nous, y formait avec les autres instrumens un ensemble complet où toutes les parties remplissaient continuellement un rôle important. Ce plan de composition, adopté généralement depuis, offre un intérêt bien plus grand et des ressources que l'on chercherait en vain dans les morceaux concertans et à solos successifs.---Dans le quatuor, le premier allegro est du genre noble et un peu froid, mais dans le quintette, il est énergique et passionné. Les deux adagios sont travaillés comme composition, et les deux rondos sont des modèles de suavité et bon goût.

Chaulieu eulogizes on Dussek's successive works leading up to what he describes as the *savoir-faire* period, the third Epoque. The composition which, he said, 'really began his third period, was the sonata called by Dussek *Les Adieux à son ami Clementi*. This homage of a man of genius, to another man of genius to us appears touching'. Chaulieu duly described Dussek's sonata, the *Elégie harmonique*, written after the death of his patron and friend Prince Louis Ferdinand in the field of battle in October 1806, as a sublime piece in which 'the keyboard surrendered under his enormous hands...where the trumpets of the dead announce the subject in a terrifying manner'.¹ In selecting another of Dussek's sonatas to emphasize his position as a significant composer Chaulieu's choice falls on *Le Retour à Paris*:

It was *Le Retour à Paris* sonata that revealed for us all the science of the composer. This considerably lengthy work was grave, and severe: because to Dussek, it was a revolution achieved, his mind had taken the grief and was in debt to it no more... and the remarkable thing! this music was not only tasteful, not only admired but again played everywhere and sought after with great eagerness.²

1.Ibid., p.149: le clavier rendait sous énormes mains...où les trompettes de la mort annoncent d'une manière si terrifiante.

2.Ibid., p.149. C'était encore *Le Retour à Paris*, sonate faire exprès pour nous, et dans laquelle toute la science du pianiste était révélée. Cet ouvrage, considérable aussi par l'étendue des morceaux, était grave, sévère; car, chez Dussek, c'était une révolution achevée, son âme avait pris le deuil et ne devait plus le quitter.-- Et, chose remarquable! cette musique était non seulement goûtée, non seulement admirée, mais encore jouée partout et recherchée avec un grand empressement.

Further praises are heaped on concertos, sonatas and variations that poured from Dussek's pen in the intervening years. In rounding up this view of Dussek's major works Chaulieu describes Dussek's final concerto - the XIIth - 'as a work a little too serious for a mixed public...but remains and shall always remain an excellent piece of study and style.'¹ However, his ultimate choice is the Opus 77 sonata, in which he proclaims:

And finally l'*Invocation*, this sonata, a true swan song, where the musical thoughts are worthy of the title, and where the profound sentiment of the man who thinks it is his last hour, is revealed. This beautiful work, marks a continuous sadness, no doubt to be played in those moments when the mind of the performer is in unison with that of the author.²

Chaulieu's obvious admiration for Dussek as a performer and composer is revealed in his article commenting on specific compositions in which he took part in performance under Dussek's supervision. He emphasizes that Dussek was one of the more distinguished composer/pianists of his era and he demonstrated in his analysis that Dussek was the model to follow, in preference to the

1.Ibid., p.150. Son douzième concerto, ouvrage un peu trop grave pour un public mêlé.. mais ouvrage qui reste et restera toujours, un excellent morceau d'étude et de style.

2.Ibid., p.150. Et enfin l'*Invocation*, cette sonate, vrai chant du cygne, où les pensées musicales sont dignes du titre, et où le sentiment profond de l'homme qui pense à sa dernière heure, se montre partout. Ce bel ouvrage, empreint d'une tristesse continue, ne doit être joué que dans ces momens où l'âme de l'exécutant est à l'unisson de celle de l'auteur.

other two artists lost since the beginning of the century, Steibelt and Clementi. He explains his opinion in the following manner: 'in this the qualities which made Dussek such a remarkable man, are: a sensible composition, well made, and in which the melody always held first place.'¹

In the critical debates on music in England during the mid 1830s, a letter, by a disciple of Dussek, was written to the editor of the *Musical Library* in February 1835, entitled 'Beethoven and Dussek'. The letter underlines the author's opinion that Dussek's contribution to the development of piano style was important. It was by his 'variety and decided originality', and with his 'inexhaustible invention'² that he achieved a lasting place in the history of piano music. The writer of the document, J.W.Davison, who eventually held the position of music critic to the *The Times* (1846-1879)³, in his youthful enthusiasm put forward a succinct and persuasive point of view in favour of Dussek in reply to a previous correspondent's somewhat provocative remarks regarding Dussek's music. Known only as 'S.E.', this earlier commentator had his letter published in the *Musical*

1.Ibid., p.151. Ainsi, les qualités que font de Dussek un homme si remarquable, sont: une composition sage, bien faite, et dans laquelle le chant tient toujours la première place.

2.James William Davison, 'Beethoven and Dussek', *Monthly Supplement to the Musical Library*, 11 (1835), p.7.

3.Grove's *Dictionary of Music and Musicians*, 4th edn, II, 24.

Library in the November issue of their Supplement in 1834. In this letter the writer refers to Beethoven 'as being comparatively but little regarded as a pianoforte writer; which is the more extraordinary'. He goes on to say 'as it may be very confidently asserted that he has here a decided superiority over the other three great modern writers of this class, Haydn, Mozart and Dussek'. He then put forward the following opinion:

It has been said of Dussek's music, that, with all its originality and sweetness, it is liable to clog and pall on the feelings, from its mannerism and want of variety; an objection which is certainly founded in truth, and which may possibly apply in some remote degree to the parallel music of Haydn; at least, it is certainly rather to the greater variety than the depth and beauty of the thoughts, as well as to the extraordinary manner in which he has availed himself of the capacity of the instruments for which he wrote, that Beethoven is indebted for his supremacy in this respect...¹

This opinion provoked Davison to reply, not, as one might expect of him, to challenge S.E.'s comment on Beethoven's supremacy over the instrument for which he wrote, but in the following manner, revealing his stalwart support for Dussek's compositions:

BEETHOVEN AND DUSSEK

To the Editor of the Musical Library

SIR.-I beg to say that I do not at all agree with your correspondent, S.E., concerning Beethoven's pre-eminence as a piano-forte writer.

1.S.E. 'Beethoven's Pianoforte Sonatas', *Monthly Supplement to the Musical Library*, 8 (Mar-Dec 1834), pp.94-95.

I am acquainted with the sonatas he mentions, but can find nothing in them at all comparable to the master-pieces of Dussek. The sonata in c minor (Op.3),(sic)¹ by the former, which his admirers vaunt as so masterly a work, is, I must humbly confess, quite unintelligible to me. Not so, however, that really passionate flow of feeling, the *Sonate Pathétique*, which is indeed lovely, but still does not come up to my *beau idéal* of perfection. I vastly prefer that of Dussek in the same key, one of the three dedicated to Clementi. Had Dussek written more to please himself, and less for the gratification of an unintelligent public, he would have left all competitors at an immeasurable distance behind him. As we find him, I know of nothing that comes near him in feeling, variety, and science...Your correspondent somewhat rashly asserts, that 'It has been said of Dussek's music, that, with all its originality and sweetness, it is liable to clog and pall on the feelings, from its mannerism and want of variety; an objection which is certainly founded on truth, and which may possibly apply in some remote degree to the parallel music of Haydn'...It has been said --- by whom? --- by your correspondent;-- and I should imagine, by no one else; unless, perhaps, by some imaginary assessor, raised up in the writer's mind during the period in which he took so intense an interest in the argument he has advanced. I never before heard of Dussek's *want of variety*. Variety and decided originality are the chief features of his works. His invention seems inexhaustible. Perhaps your correspondent may allude to his variations and other minor works; but we estimate a composer by his great, not his smaller compositions. Nevertheless, in the latter I think he displays much variety and even in trifles excels every other master.

I esteem your correspondent for his attachment to the writings of so wonderful a man as Beethoven, whose very name should render sacred the most trifling effusions; but in expressing his admiration of one great genius, he should not undervalue another; or in the warmth of argument make assertions that have no real foundation to rest on. If he is not acquainted with the *chef d'oeuvres* of so fine a writer as Dussek, let me respectfully recommend him to

1. The Beethoven sonata in c-minor in this context should read Op.10 No.1.

study them, and he will be amply requited for all the time and labour he may bestow in attaining a mastery over them.

I am, yours, &c., &c

J W D.¹

William Ayrton, of the Philharmonic Society, was a strong believer in the quality of Dussek's music. Writing in Volume IV (March 1837), of the *Musical Library* he called Dussek, 'a pianist of the highest rank [whose] best compositions have not been excelled.'² Ayrton himself was a founder member of the Philharmonic Society and editor of the *Harmonicon* which he started in conjunction with Clowes the printer in 1823. In May 1834 it was presumably Ayrton who wrote the article entitled Johann Ludwig Dussek, where he says. 'He composed much, and produced some of the best works for the piano-forte that the art can boast'.³

Fifteen years after Davison's letter to the *Monthly Supplement to the Musical Library* he was still of similar mind when he wrote the leading article for the *Musical World*, published on 28 December 1850. He had, by then, held the post as editor for six years having succeeded

1. Davison, 'Beethoven and Dussek', *Monthly Supplement to the Musical Library*, p.7.

2. Quoted from *Pianos and Pianists* Jan Ladislav Dussek:2, consultant editor ATES ORGA (Internet 1999), p.1.

3. William Ayrton, 'Johann Ludwig Dussek', *Monthly Supplement to the Musical Library*, 2 (1834), p.13.

G.A. Macfarren in 1844.¹ He was still a staunch supporter of Dussek but carefully avoided the controversial element he had introduced when referring to Beethoven in his youthful letter of 1835:

DUSSEK

There is a rumour that one of our ablest musicians is engaged to edit a complete edition of the works of this great master and composer for the pianoforte. Nothing is more essentially required, nor shall we regret to see some of the fine sonatas of Dussek substituted for the unmeaning fantasias under which the shelves of our music-publishers have groaned for a lengthy succession of years. Let us observe *en passant*, that, whatever some of our modern pianoforte players may imagine, it is much more difficult to play one of the grand sonatas of Dussek, with the required energy, taste, and correctness, than the most elaborate piece of Thalberg or Döhler; while, on the other hand, to those who prefer beautiful and imaginative music to confused heaps of scales and arpeggios, which bestow an air of motley upon some attenuated melody, it is infinitely more delightful and profitable to hear.

We have not learned the name of the publisher who has projected the reproduction, in a regular series, of the entire pianoforte works of Dussek; but, whoever it may be, he may rest assured that the speculation is a good one. Perhaps Dussek has written a greater quantity of good music, and in a greater variety of forms, both fanciful and useful, essentially adapted for the pianoforte, the most universal of instruments, than any other composer; we can hardly except Mozart, Beethoven or Mendelssohn; with none of whom, do we insinuate a comparison.

Dussek was not only the most finished pianist of his time, but a man of splendid and original genius. Though in learning, and its severe and sometime pedantic application, he was inferior

1. *Grove's Dictionary of Music and Musicians*, 4th edn, II, 24.

to Clementi, in fancy, invention and a rich and natural flow of ideas, he was far beyond him. His sonatas and concertos, independently of the beauty of their melody, and the elegance and brilliant variety of the passages, display a fire, tenderness, and pathos which Clementi never reached, nor, indeed, any of the immediate cotemporaries(sic) and rivals of Dussek, among whom, besides Clementi, were Steibelt, Woelfl, and one or two others, whose names are illustrious in the history of the pianoforte. No better foundation for the study of a young pianist could be desired than some of the earlier and simpler compositions of Dussek, amongst which are several concertos. Not less useful as mechanical exercises, nor less skillfully adapted to the character of the instrument, they are far more likely, from their pleasing and graceful style, to engage the attention of the youthful student, and lighten the labour of practice by rendering it agreeable. His large works, amongst which must be comprised his later concertos and the whole of his grand sonatas, not to speak of their intrinsic value as musical compositions of the highest beauty and interest, develop so variously and fully the entire resources of the keyboard, that no student, however advanced, can safely consider his education complete until he has become familiar with, and can play the greater part of them; while without reference to their extreme utility as models for imitation, and refined and elevated media of instruction, no true musician or well-informed amateur can hear them without delight, or examine them without advantage.

Entertaining these opinions, we shall only be too gratified by forwarding, through such means as we possess, the views of the publisher (whoever he may be) who has undertaken what may, with little exaggeration, be termed, the task of rescuing from comparative oblivion the major part of the works of Dussek; who, in strict justice, must for ever rank as one of the most gifted and admirable of the great composers who have enriched, by their genius and experience, the library of the accomplished pianist, and the studio of the aspiring scholar. This, and nothing less, was Dussek who, when forgotten, the pianist may shut up his instrument, and the house of Broadwood betake

itself to the manufacture of Welsh harps.¹

Davison's obvious enthusiasm for the publication of Dussek's works underlines the respect held in certain quarters for this composer's piano concertos and sonatas. He carefully outlines the legitimate reasons for further interest to be taken in a newly-edited complete edition of Dussek's music. These observations appeared at a time when there was a general decline in Dussek's popularity while Beethoven's reputation was fully secure in musical publications and concert programmes both in the United Kingdom and on the continent (see below).

Beethoven was not initially regarded as an important composer. His entry in John S. Sainsbury's *A Dictionary of Musicians...*, published in London in 1825, draws its readers' attention to the early reception of Beethoven's compositions with the following comments:

Judging by the criticism of his earlier works, contained in the *Allgemeine Musikalische Zeitung*, of Leipsic (the first journal in Europe with regard to musical reviews) he was not allowed even the ability of composing variations of any merit. Harshness of modulation, melodies more singular than pleasing, and an evident struggle to be original, were among the principal faults of which he was then accused...Severe as these critics were on Beethoven as a composer, they were lavish in their praises of him as a player.²

1. Anon, 'Dussek', *The Musical World*, 25 (1850), 1-2.
J.W.Davison was the editor during this period.

2. John S. Sainsbury, ed., 'Ludwig van Beethoven', *A Dictionary of Musicians: From the Earliest Times* (London: Sainsbury, 1825; New York: Da Capo Press repr. 1966), p.69.

It was early in the 1800s that Beethoven's music was readily available in London. Maynard Solomon writes:

In England, half a dozen of Beethoven's works were published prior to 1810, in that year Clementi published thirteen works, including two concertos, the String Quartet Op 74; the *Choral Fantasia* Op.80; a number of *Lieder* and several piano works. There were very many unauthorized English reprints of his works during the same period.¹

Pianists who had formerly played Dussek's piano concertos and taken part in his Piano Quintet and Piano Quartet at the Philharmonic Society Concerts² became ardent interpreters of Beethoven's keyboard works. Charles Neate, who had been associated with Beethoven for eight months in 1815, gave the first English performance of Beethoven's first piano concerto in 1820³ and Cipriani Potter, who had visited Beethoven in 1818, introduced the C-major, c-minor, and G-major concertos in 1824 and 1825.⁴ This was happening when Dussek's music was losing favour with the public. Alexander Ringer suggests that:

1. Maynard Solomon, *Beethoven* (London: Cassell, 1978; repr. London: Granada, 1980), p.186.

2. Myles Birket Foster, *History of the Philharmonic Society* (London: John Lane, 1912), p.10 and p.29.

3. Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*, (New Grove I) 20 vols (London: Macmillan, 1980), XI, 198.

4. *Grove's Dictionary of Music and Musicians*, 4th edn., IV, 238.

Even a relatively small sampling suggests why Dussek was so quickly forgotten after his death in 1812. There was simply no further need for the works of an admittedly very talented composer whose most distinctive contributions had been fully absorbed and raised to far higher aesthetic levels by Beethoven, the traumatic hero of the Romantic era.¹

The theory as to why Dussek's music was no longer popular is more likely to be related to the arrival of a new generation of composer/pianists than his distinctive contributions being absorbed by Beethoven. Ringer admits that Dussek 'set the pace not only rhythmically, harmonically and dynamically, but also structurally.'² However, the substantial textural differences in their piano works rules out the conclusion that Beethoven raised Dussek's contribution to higher aesthetic levels, or in fact drew in any great depth from his keyboard style. Although similarities exist between some of Beethoven's piano works and those of Dussek, Beethoven's sonatas did not replace Dussek's in mood, texture or harmonic structure. Motives, rhythms and melodic borrowings are recognizable from time to time but the overall styles of both composers are very different.

The German critic Ludwig Rellstab, who published his *Memoirs* in 1850, singled out originality as one of Dussek's strengths which raised him above Himmel as a composer. He remembered that, 'although Himmel was a favou-

1. Ringer, p.749.

2. Ibid., p.749.

rite pianist in Berlin, far greater was Dussek both as a virtuoso and as a composer...whose eminent technical resources afforded a much wider basis for varied development, and who, having accomplished a vast deal more for the elevation of the piano than most of his contemporaries, occupied a position in the musical life of Berlin which is vividly felt even now.'¹ Thayer quotes the words of Rellstab when comparing Dussek with Himmel in his centenary article, celebrating Dussek's birth, published in *The Musical World* in 1861. He notes that Rellstab who was recollecting the early years of the nineteenth century in relation to Berlin, wrote:

The pianoforte, which in its independence of other instruments and in all classes of society, in so far as they have anything to do with music, plays the most important part, had (in Berlin) several most distinguished names among its votaries. The favourite player of Berlin, and decidedly the first in most delicate purity, elegance and finish of style, was Himmel, a man created by nature to be the central point in the musical salons, an expression not then in vogue. But far greater, and most decidedly so, was Dussek, not only as virtuoso, but as composer for the instrument. He had, moreover, obtained a corresponding European fame... He had in his eminent technical resources a much wider basis for various development, and both as a player and composer, had done far more for the elevation of the instrument than Himmel; so that he rightly demands a place in the history of the pianoforte to which the other, in spite of his local and well-earned reputation, can no way lay claim. We, in fact, are hardly justified in speaking of Dussek in this place; but then he had occupied a position in the musical art of Berlin which is vividly felt even in our

1. Ludwig Rellstab, 'Erinnerungen an frühere Musikzustände Berlins', *Neues Berliner Musikzeitung*, 4 (1850), 108-109 (p.108).

own period.¹

Among later admirers of Dussek's music in the nineteenth century was Amédée Méreaux, a remarkable pianist, who appeared in Paris and London before 1835. He was also a successful teacher and noted journalist. He is best remembered for his collection of writings on famous *Clavecinistes*. He comments on Dussek's leading role during this period in his biographical sketch of the composer's life, published some fifty-five years after his death. Having bemoaned the fact that the works 'of this great pianist have been too much neglected' he goes on to say:

Dussek has a style which is personal to him. The nature of his ideas, the form of his thoughts have a remarkable individuality, of which these characteristic points are:- The charm, the distinction, the happy invention of the motives, the sensibility, the splendour, the brilliance and always in all these contrasts and developments genuine taste, a manner large and judicious, a harmony rich and impressive.²

In all critical debates there are invariably dissenting voices, and one of these was that of George

1. Thayer, pp. 660-661.

2. Méreaux, pp. 79-80. Dussek a un style qui lui est personnel. La nature de ses idées, la forme de ses traits ont une remarquable individualité, dont les points caractéristiques sont: La grâce, la distinction, l'heureuse invention des motifs, la sensibilité, l'éclat, le brillant, et toujours, dans toutes ces oppositions, un goût pur, dans tous ces contrastes et dans tous les développements, une manière large et sage, une harmonie riche et saisissante.

Bernard Shaw. In his role in London as music critic for the Monday Popular Concert held on February 5th 1877, he is reported to have written the following comment on 14 February 1877:

Mlle Marie Krebs, at this and the previous concert, played sonatas by Dussek and Clementi, so well as to suggest a regret that her rare executive powers were not employed on compositions of greater interest.¹

This criticism implies a narrow outlook on the performance of keyboard music from the past. Fortunately not everyone was of this opinion in England, and certain dedicated disciples penned their admiration for Dussek's work. Of these Professor Ebenezer Prout heads the list. Prout's articles published in the *Musical Times* in 1877² and in the *Monthly Musical Record* in 1899³, in which he carefully illustrates the development of Dussek's individuality, give a step by step appraisal of Dussek's piano sonatas. Prout wrote:

He is said to have been the first who discovered how to make the piano sing, and one of the

1. Bernard Shaw, *Shaw's Music: The Complete Musical Criticism 1876-1890*, ed. by Dan H. Laurence, 3 vols (London: Bodley Head, 1981), I, 90.

2. Ebenezer Prout, 'Dussek's Pianoforte Sonatas', *The Musical Times*, 18 (1877), 422-424, and 468-470.

3. Ebenezer Prout, 'J.L. Dussek: A lecture delivered to the London section of the Incorporated Society of Musicians, on 13 May 1899', *The Monthly Musical Record*, 39 (1899), 123-125.

principal features of his chief works is the prevalence of the cantabile style. He has a great love of broad melody, richly harmonized, and even in his more florid passage-writing there is generally a melodic groundwork underlying the figuration--For earnestness and depth of expression such movements as the *adagio* from *Le Retour à Paris*...are not surpassed, and seldom equalled, by any composer...¹

Macfarren emphasizes the special characteristics of Dussek's works that were composed over and above those designed 'for the mere object of sale' or 'for the sole purpose of tuition' when contributing to *The Imperial Dictionary of Universal Biography*, published between 1857 and 1863. He writes:

Of those which were produced, however in the true spirit of art, expressing the composer's feelings in his own unrestrained ideas, there exist quite enough to stamp him one of the first composers for his instrument; and while these are indispensable(sic) in the complete library of the pianist, they are above value to the student in the development of his mechanism and the formation of his style...Some of his best works are the concerto in G minor, the sonatas dedicated to Haydn, the quintet, the quartet, and, above all, the sonatas entitled "The Invocation", "The Farewell", "Plus Ultra", and "The Harmonic Elegy".²

In the last decade of the nineteenth century, Shedlock, when writing on the 'Pianoforte Sonata', emphasizes the quality of Dussek's compositions and his skill as a composer. Comparing him with those he terms merely as sonata makers, he particularly points out certain aspects

1. Ibid., p.125.

2. Macfarren, p.188.

of Dussek's mature style and writes:

Dussek's three last contributions to sonata literature rank amongst the best of his day; and the indifference now shown to them - so far, at least, as the concert platform is concerned - is proof of ignorance, or bad taste. It is eighteen years since his Op.70 was given at the Popular Concerts, while twenty-three and twenty-nine years have passed since Op.75 and Op.77 have been played there.¹

Orlando Mansfield, writing for *The New Music Review* in 1926, while quoting both Davison and Prout adds his own impression of Dussek's compositions with the words:

Of these numerous compositions the most important and the most likely to survive are the sonatas...Considered as a whole, these works have a claim to recognition on account of their admitted beauty and the profusion of their melodic material, the breadth of most of their initial phrases, the piquancy of their rhythms, the manner in which their composer has sometimes interpolated subsidiary material, the occasional exhibition of contrapuntal skill, the freedom of modulations especially in development, the prevailing clarity of his form, the general excellence of his pianoforte idiom, and the technical equipment he presupposes on the part of every performer of his works.²

More recent writers and critics have not always been so positive when it comes to Dussek. They have frequently dismissed his contribution to the keyboard repertoire by concentrating on his personal shortcomings and ignoring

1. Shedlock, *The Pianoforte Sonata*, p.148.

2. Orlando A. Mansfield, 'Dussek and his Sonatas', *The New Music Review and Church Music Review*, 26 (New York: 1926), 9-13 (p.12).

his very positive influence on the composers that followed him. However, an even-handed critic of Dussek's composing style is the musicologist and writer William Newman who gives a vivid description of Dussek's sonatas discussing his use of harmony and tonality in some detail in his *The Sonata Since Beethoven*.¹ Orin Grossman in his dissertation 'The Piano Sonatas of Jan Ludislav(sic) Dussek (1760-1812)',² also covered this subject in some depth. Newman, whose approach had to fit into the context of an overall study, writes:

Dussek's treatment of harmony and tonality, which aroused the most specific comments and questions on the part of his contemporary reviewers(supra), still stands out today, along with his piano writing, as one of his most significant contributions.³

Grossman takes us through a thorough examination of the harmonic structure of Dussek's piano sonatas and presents, in his chapter on Harmony, what Margaret Douth relates as 'probably the best description to date of the composer's harmonic style.'⁴ He writes:

Dussek's expansion of harmonic vocabulary begins with imitations of the gentle chromatic procedures found in Mozart and Haydn movements

1. Newman, *The Sonata Since Beethoven*, pp.658-675.

2. Grossman, pp.134-197.

3. Newman. *The Sonata Since Beethoven*, p.669.

4. Douth, p.148.

and by gradual degrees it arrives at a style which seems entirely at home in the nineteenth century.¹

Nicholas Temperley, who edited the twenty volumes of *The London Pianoforte School*, wrote in his introduction to vol.6:

Dussek's influence on later music of the London Pianoforte School was equal to Clementi's. He stands at the head of the more lyrical, Romantic branch; Field, Pinto, and Sterndale Bennett were all indebted to him. The Victorian critic J.W.Davison regarded him as the greatest of all composers of piano music...His influence likewise extends to Schubert, Mendelssohn, Schumann, and Brahms, and is to be detected also in the later works of Clementi.²

Katalin Komlós, in her book *Fortepianos and their Music*, gives her impression of Dussek's compositions in her chapter on 'Vienna and London 1780-1800'. She writes:

The keyboard language of Dussek looks and sounds as if the composer was not even a contemporary of Mozart or Pleyel. There is virtually no trace of the predominantly linear thinking of Viennese or German keyboard writing here; but the music is also distinct from Clementi's austere, often contrapuntal style. The typical texture of a Dussek sonata is thick and difficult to play from a technical point of view, and the performance indications tend to go to extremes.³

The contemporary and posthumous criticisms of Dus-

1.Grossman. p.140.

2.Temperley, VI p.xii.

3.Komlós, p.63.

sek's compositions, outlined throughout this chapter, with few exceptions praised both Dussek's performance and composing techniques. Although they clearly reveal that in the first years of his concert career and for most of his London period reviews of his compositions took second place to those of him as a brilliant keyboard performer, they also show what Dussek's priorities were at that time. The works that did receive some notice were described early in his career as containing 'much that was new and good'¹

It was not until he left England, towards the end of 1799 or beginning of 1800, that the most significant mention of his music appeared in the press. Reviews of Dussek's compositions appeared in the *Allgemeine Musikalische Zeitung* with increasing frequency and usually in a prominent position from the year 1800, and continued until some time after his death in 1812.

One of the most persistent themes running through many of these contemporary comments continued to be that of 'originality'. Phrases that dominated the reviews were flattering. His works were described as being 'enriched with many new ideas' and of having 'characteristic touches', and containing 'an ingenious product - like few produced - that will keep its value as long as there

1. Cramer, I, 77.

is Music, good Pianofortes and accomplished players'.¹

Dussek's early posthumous critics were often dedicated admirers both of his compositions and his past performances, and they remained enthusiastic in their loyalty to his memory. The plaudits continued for a considerable period. The reviews of his music were couched in similar flattering terms such as 'stamping him one of the first composers of his instrument',² his works were full of 'charm, distinction, and happy invention',³ and 'developing fully the entire resources of the keyboard.'⁴ Such were the complimentary phrases used to describe Dussek's piano concertos and piano sonatas. This strength of admiration for Dussek's music diminished from the 1830s onwards. The majority of his early posthumous admirers who had known him and his work, very often first hand, were no longer around to express their views. A changing pattern in solo piano performance was taking place and a new era of virtuoso composer pianists was evolving. The differing tastes of the public soon dictated the decline in the popularity of Dussek's music.

1. *Allgemeine Musikalische Zeitung*, 3 October 1810, col. 841. Sie ist genialisches Product wie es wenig giebt; eins der charakturvollsten musikalischen Gedichte, das seinen werth behalten wird, so lange en Musik giebt, gute Pianofortes und vollendete Klavierspieler.

2. Macfarren, II, 188.

3. Méreaux, pp. 79-80.

4. Anon, 'Dussek', *The Musical World*, 25 (1850), 1-2.

Reviews of Dussek and his music seldom appeared as the century progressed. References to him as a significant keyboard composer were only included at the time of centenary celebrations which brought forth new publications of his music and an abundance of magazine articles, but the enthusiasm did not last. Dussek's valuable contribution to the development of a piano style which was important during his lifetime and in the years immediately following his death can, perhaps, be put into perspective with the comment made by one of his more far seeing critics when he wrote, 'some very distinguished composers have modelled their best works after the original of Dussek'.¹ This comment, which was included in an early memoir, was unusual for its time. None of the other criticisms of his works that were published in the years following his death appear to voice this conclusion. It is only in the more recent dictionaries and biographies that the question has arisen as to the similarities existing between some of Dussek's music and that of later composers.

The onset of a decline in the popularity of Dussek's works runs parallel to the influx of the large number of virtuoso pianists and piano compositions of the early nineteenth century. Dussek's technical and musical achievements ceased to be of interest when the newer works of Moscheles, Kalkbrenner and a growing number of

1. Anon, 'Memoir of Johann Ludwig Dussek', *The Harmonicon*, 3 (1825), 1-2 (p.2).

other accomplished pianist/composers came to the fore. Improvements in piano construction progressed as well as higher standards for technical proficiency until Dussek's music appeared old-fashioned rather than vital and forward-looking.

This wide gap between the old and the new was never more apparent than in the music of Chopin and Liszt, and even of such far-removed composers as Schumann and Brahms. However, it was these composers and their peers that were initially indebted to Dussek's contribution to the technical advances in piano composition.

Dussek's name does not appear in the correspondence, writing or biographies of the Romantic composers, which included Mendelssohn, Chopin and Schumann. Even so a number of examples have been identified of similarities that exist between his compositions and that of his successors, (details of which will be given in Chapter VII). He was an originator, exploring new approaches to piano techniques by introducing new textures and accompaniment figures during a period when the piano was still in its early stages of development. His influence stretched further than just suggesting an extension to the piano compass, and leading the way with his widespread figurations that dominated his later piano concertos and sonatas. Changing tastes and the constant demand for new works contributed towards Dussek's decline in popularity, and his music gradually fell out of favour. Advances made towards improvements in piano construction

grew along-side greater technical needs in piano composition, which in turn, produced a new generation of concert pianists and their music.

CHAPTER VII

CONCLUSION

In order to assess the impact of Dussek's music, especially in the nineteenth century, it is necessary to examine the number of posthumous performances and publications of his works. It is also pertinent to investigate similarities between Dussek's compositions and those of later composers, including Beethoven, who may have been influenced by his music. Writers in both the nineteenth and twentieth centuries have pointed out themes, motives and figurations similar to Dussek's in the music of those who came after him, but few have produced substantial evidence. My research has revealed examples where Dussek's successors have used his ideas, figurations and textures, albeit unconsciously, in their compositions, which underlines his importance in the history of piano music.

Performing Dussek

There are a few references to the performance of Dussek's music in London after his death. His wife Sophia, a celebrated performer, and fellow musicians may have influenced the decision to play his chamber works. These performances were recorded in the annals of the Philharmonic Society in London, so that their titles and dates are easily accessible. Some of Dussek's contemporaries, performers and composers were active members of the Society, they had played his compositions in the past and knew his music. Nevertheless, Dussek's works were

only performed intermittently in the early years of the nineteenth century. From 1813, his chamber music figured at the newly formed Philharmonic Society at the Argyll Rooms, where eight concerts were scheduled to take place between February and June each year. The first occasion on which Dussek's music was listed in the programme was at the fourth concert of the season on 3 May 1813 when his Quintet for pianoforte and strings was played by the pianist Charles Neate with Salomon, Watts, Lindley, and Hill.¹ Later in the same month 'Mr Charles Neate' and a 'Mr Peile' played Dussek's Double Concerto for pianoforte (never before performed in this country) at Neate's Benefit held at the New Rooms Hanover Square on 24 May 1813.² The following year at the same venue, a Miss Stone, pupil of J.B.Cramer, played a pianoforte concerto by Dussek, advertised on the 31 May for 10 June 1814.³

The second concert of the 1815 season of the Philharmonic Society, held on Monday 27 February, featured a repeat of Dussek's Quintet, played this time by the pianist J. Beale (pupil of J.B.Cramer) on the piano with F. Cramer, Gattie, R. Lindley and Hill(senior).⁴ Two years elapsed before Dussek's Piano Quartet was performed on 10 March 1817 at the Philharmonic Society's second

1.Foster, p.10.

2.*The Times*, 22 May 1813.

3.*The Times*, 31 May 1814.

4.Foster, p.18.

concert of the season, Cipriani Potter was the pianist and Weichsel, Watts and Lindley played the violin, viola and 'cello.¹ Charles Neate had been a pupil of John Field and had performed a Dussek piano concerto on three occasions during 1810, once at the Argyll Rooms and twice at the New Rooms Hanover Square. However, both Neate and Potter transferred their allegiance to Beethoven's piano music following their respective visits to Vienna in 1815² and 1818.³ Both pianists performed Beethoven's music from that time on. In fact Potter was said to have been 'somewhat ridiculed' in the profession for his devotion to Beethoven, 'but lived long enough to find his opinions justified'.⁴

Dussek's piano concertos were not performed at the Philharmonic Society's concerts in the first years of its existence. 'The original rules forbade the performance of instrumental and vocal solos but permitted vocal groups and chamber music; the bar on vocal solos lasted until 1816 and the instrumental solos until 1820.'⁵ This explains why it was only Dussek's chamber works that were

1. Ibid., p.29.

2. Sadie, *New Grove I*, XIII, 88.

3. Ibid., XV, 159.

4. Henry C. Lahee, *Famous pianists of To-day and yesterday* (London: Putnam's Sons, 1902), pp.65-66.

5. Sadie, *New Grove I*, XI, 198.

included in programmes rather than his piano concertos during these early years.

Although pianist-composers were generally known to play their own compositions, in 1822 Mendelssohn (pupil of Berger, who had been a pupil of Clementi), then aged thirteen, joined with Aloys Schmitt in a two-piano recital to play a duet by Dussek.¹ Sterndale Bennett, when only twelve, played one of Dussek's piano concertos at a Student's Concert while a pupil at the Royal Academy.² A piano concerto by Dussek was played during a very ambitious Student's Concert in Germany in January 1820. Operatic and orchestral works by Cherubini, Beethoven and Romberg and a violin concerto by Rode completed the programme, however, soloists names were not included in the report by the critic of the *Allgemeine Musikalisch Zeitung*. The reviewer commenting on the progress of the pupils' music society at the Berlin-Cologne Gymnasium, said the young performers were 'much applauded and showed their talents and precisions in a very pleasing way'.³

The decline in the popularity of Dussek's music

1. Herbert Kupferberg, *The Mendelssohns - Three Generations of Genius* (London and New York: W.H.Allen, 1972), p.113.

2. Gervase Hughes, *Sidelights on a Century of Music 1825-1924* (London: Macdonald, 1969), p.164.

3. Christoph-Helmut Mahling, 'Berlin: Music in the Air' in *The Early Romantic Era - Between Revolutions 1789 and 1848*, ed. by Alexander Ringer (London: Macmillan Press, 1990), pp.126-127. fn.40, gives the source as - *Allgemeine Musikalisch Zeitung*, (1820), col.51.

increased radically and information regarding public performances of his works from the 1820s until 1860 is somewhat sparse. It was not until the time of the Dussek centenary celebrations that a re-awakened interest in his compositions once more brought about performances of his music. To commemorate the occasion Arabella Goddard played his piano concerto in g-minor for the Philharmonic Society's sixth concert of the season on 2 July 1860. In spite of her performances in public of Dussek's piano concertos and sonatas,¹ and the support for his music by her husband, J.W.Davison, the director of the Monday Popular Concerts - already referred to in a previous chapter - there was no significant revival of Dussek's music in concert programmes. Nevertheless, one of the results was that the music publishers Chappell & Co., included some of Dussek's piano sonatas in their *Monday Popular Concert Library* series published c.1859/61.

Shedlock commented on the absence of Dussek's music in concert programmes when in 1895 he wrote:

the rising generation has few, if any, opportunities of hearing this composer's music. It is eighteen years since his Op. 70 was given at the Popular Concerts; while twenty-three and twenty-nine years have passed since Op. 75 and Op. 77 have been played there.²

1.Thayer, p.629.

2.Shedlock, p.148. Quoted fully in Chapter VI.

Publishing Dussek

The most reliable and continuous publisher of Dussek's compositions in the nineteenth century was Breitkopf & Härtel of Leipzig. They were leading publishers for many composers of the era and most of Dussek's keyboard compositions were included in their impressive catalogues throughout this period. 'They established a tradition with the publication, during these years, of so-called *oeuvres complètes* of Mozart, Haydn, Cramer, Dussek and Clementi - a tradition which made them arguably the most important publishers of the second half of the nineteenth century'.¹ Breitkopf & Härtel had published Dussek's complete piano sonatas in two volumes between 1813 and 1817 and continued to issue and republish separate editions of his sonatas and lighter works (see Table 7.1).

There were several centres for music publishing in Germany. Each at one time or another issued works by Dussek. One of the most important was Leipzig, where, as already mentioned, Breitkopf & Härtel were situated. Smaller businesses were publishing in Munich, Hamburg, Mainz, Berlin, and Bonn, to name but a few. These locations are listed by Craw in an 'Index of Publishers' who

1. Philip G. Downs, *Classical Music* (New York and London: Norton, 1992), p.635.

issued Dussek's compositions¹; except J.G.Cotta'schen of Stuttgart who produced a varied and interesting number of Dussek's piano works for his catalogue of 1878 (Fig. 7.1).

In London a significant number of Dussek's compositions were published in each decade of the nineteenth century. Between 1813 and 1819, Skillern & Co., using the Corri, Dussek & Co. plates published Dussek's Harp Sonatas Opus 34, with the plate No. 636. According to Craw, the Corri, Dussek & Co. plate number for this composition was 636². This information strengthens Skillern's message on the front cover of Dussek's *Favorite Concerto for the Harp*, which states, 'Where every Article of the Valuable Catalogue of Corri, Dussek & Co., may be had', thus specifying that they had purchased, if not the entire stock of their plates, a considerable number of them. Another firm that began to publish some of Dussek's works during this period was a G.Walker³ who issued his sonatas Opus 12 and Opus 14, and the concertos Opus 15 and Opus 17. This publisher may have been connected with a certain William Walker who had entered the publishing trade on his own between 1807-1808, having previously been in the employ of Corri, Dussek & Co.⁴

1.Craw. 'A Biography and Thematic Catalog', pp.421-426.

2.Ibid., p.296.

3.Travis & Emery, *Sarum Catalogue* No.25. Item No.176.

4.Charles Humphries and William C. Smith, *Music Publishing in the British Isles* (London: Cassell, 1954), p.320.

In the years 1811-1821, Mitchell's Musical Library issued a catalogue of Dussek's music available at their Warehouse in New Bond Street. This included a wide selection of piano sonatas, airs, waltzes, and two concertos (Opus 27 and Opus 30). The standard of piano sonatas ranged from the simple (sonatinas) to the very difficult (Opus 71) amounting to approximately fifty different items. In 1825 they added Dussek's *Grand Piano Concerto* Opus 22 to their considerable list of works available.

As with all commercial ventures, the publishing houses needed a strong market to make it worth their while to support a variety of Dussek's compositions. In London the music publishers continued with the relatively safe repertoire of popular pieces, such as *The Ploughboy* and *La Matinée Rondos*, and the all-time favourite, *La Consolation*, which was continuously published from c.1845 onwards. On several occasions sundry single movements from the piano sonatas were issued, possibly because the whole sonata was considered too difficult for the majority of amateurs to play. A typical example of publications during this period are those included in J.Balls' catalogue (1809-1833). This lists Rondos, Airs with Variations, Piano-Forte Duets and, among the harp pieces, two of Dussek's sonatas for the instrument (Fig.7.2).

The piano concertos were noticeably absent from publishers' catalogues after the 1820s, contemporary concert performers, on the whole, preferring to play

their own compositions. The more substantial piano works were not suitable as light drawing room music in the period leading up to, and during, the Victorian era. R.Cocks & Co. appear to have been a promoter of the more serious works, publishing Dussek's *Grand Quintetto* Opus 41 in 1840 and a wide selection of Dussek's piano works in their *Standard Classical Pieces* in 1884. This business was transferred to Messrs Augener in 1898, who had already published Dussek's piano sonata Opus 24 and *La Consolation* in 1868, his *Popular Pieces for the Piano-forte* as well as the six sonatinas Opus 46 in 1883, and his piano sonatas Opus 35 in 1893. Augeners also published Dussek's *Sonata for Piano and Violin* Opus 69 No.1 in 1895 and the *Plus Ultra* piano sonata Opus 71 in 1897. Chappell & Co published a selection of Dussek's music from 1816 onwards as did a number (approximately 40 to 50) of other London music publishers (Table 7.2).

The music publishing trade, which had always been precarious, took a downturn at the outset of the twentieth century. This was largely due to the changing circumstances of the music market, a factor that contributed to the decline in all but the firm favourites which included the light music from music-hall and stage shows. The vogue of the player piano had arrived, and the phonograph had replaced the domestic enjoyment of amateur piano playing. At about the same time the rise in radio broadcasting made drastic inroads into the business of selling pianos and subsequently into the widespread purchase of

serious music to be played in the home. The changing circumstances of ready-made entertainment was a major factor in the disappearance of many works that had remained available throughout the nineteenth century.

Dussek and nineteenth century piano style

It is evident from the foremost cosmopolitan pianist-composers that followed on from Dussek that they formed a closer link with his compositions than those of Beethoven. Plantinga observes:

Beethoven does not submit very well to 'historical' explanation. Though his style was clearly and increasingly divorced from the norms of the eighteenth century, its novel features often bear scant resemblance to the practice of composers of the following generation. This is particularly striking in his piano music. The leading cosmopolitan pianists of the 1830s and 1840s appear to have learned little from Beethoven's music of the period - it is much easier to construct a convincing stylistic sequence in the piano music from Mozart, Haydn and Clementi to Field, Hummel, Kalkbrenner, Herz, Chopin, and Thalberg if Beethoven is left entirely out of consideration.¹

Although it is recognized there are several examples of Dussek's music resembling that of nineteenth century composers, the task of identifying direct influences is difficult. Nevertheless, in a closing chapter discussing Dussek and his role in the development of piano style it is useful to illustrate the effect his music had on later

1. Plantinga, p.312.

composers. Certain likenesses do exist between the works of Dussek and the piano compositions of the Romantic School. A number of authors in music histories and dictionaries have hinted at similarities that cannot be ignored, usually, however, without specific identification. Blom refers to:

a glimpse of genuine Schumann, not only in the character and the song-like shape of the initial theme of the Andantino movement of Dussek's piano sonata Opus 39 No.1 (Ex. 7.1), but also in a certain formal shiftlessness which substitutes repetition of alternative sections for development in this second movement where the Andantino and Andante are interlinked.¹

Schumann may have unconsciously used Dussek's theme as the basis for *Der Dichter Spricht*, the final piece in his *Kinderszenen*, composed in 1838 (Ex. 7.2). The second movement from Dussek's piano sonata Opus 39 No.2, has an opening motive which alternates between treble and bass (Ex. 7.3). It is a motive that is very like Schumann's bold theme repeated in the left hand throughout the *Fröhlicher Landmann*, the tenth item in his *Album für die Jugend*, composed in 1848 (Ex. 7.4).

Another similarity with Schumann's music arises in Dussek's Rondo movement of his piano sonata in f-minor Opus 77. Seen side by side with Schumann's *Blumenstück* Opus 19, the resemblance lies in the texture with the

1. Eric Blom, *Classics Major and Minor* (London: Dent, 1958), p.106.

long outer melody technically comparable in both, an excerpt of which is used as an example in a previous chapter, (Ex. 5.29 and Ex. 5.30). Blom also points to the similarity between the Trio section of Dussek's Opus 77 and the music of Brahms¹. Jan Racek and Václav Jan Sykora in the *Musica Antiqua Bohemica* edition of Dussek's piano sonatas narrow this resemblance down 'in its rhythmical form and sound colour of the mood and atmosphere of Brahms' piano waltz love songs (*Liebeslieder* Opus 52 and *Neue Liebeslieder* Opus 65a)'.²

Perhaps more pertinent are the similarities between Dussek's last solo piano sonata, his Opus 77, and Brahms' third piano sonata in the same key, his Opus 5. The left-hand opening rhythmic patterns bear a strong resemblance to the opening left-hand motives in the Dussek work (Ex. 7.5). They are nevertheless bolder and richer in content (Ex. 7.6). The suggestion of a funeral march in the fourth movement, the Intermezzo, with its persistent beat in the bass (Ex. 7.7), hints at a reflection of Dussek's final movement of his Opus 77, where the theme has a strong funereal pattern (Ex. 7.8). Both Schumann and Brahms would have been familiar with Dussek's music as it was published in Vienna by both Artaria and Traeg from the turn of the century and would have been well known in

1. Ibid., pp.115-116.

2. Racek and Sykora, IV p.xi.

Leipzig where Brahms, who was reputed to own a copy of Dussek's Opus 77,¹ had for a short time studied law at the University.

The New Grove Dictionary goes so far as to referring to a number of Dussek's works that are similar to the compositions of numerous Romantic composers.² While including Beethoven among the names, it is Schubert, Weber, Rossini, Mendelssohn, Chopin and Schumann that figure prominently, with an afterthought given to styles as late as Liszt, Smetana, Dvorák and Brahms. *Grove* does not indicate the exact titles of works that resemble Dussek's style but simply states in general terms, for example, that the second movement of Dussek's Opus 39 No.1 and the first movement of Opus 45 No.1 anticipate Schubert. The first movement of Dussek's Opus 35 No.1 evidently foreshadows Weber. There are also similarities between Dussek's Opus 9 No.3 and Rossini and likenesses exist between the fourth movement of Dussek's Opus 70, the second movement of Opus 77 and Chopin.

These many references to similarities between Dussek's music and that of later composers should be treated with caution, although by their number they cannot be totally ignored. However, by taking these few

1.Patrick Lambert, 'Bohemians in Paris', Radio 3, 27 May 1994.

2.Sadie, *New Grove I*, V, 756.

illustrations into account it may reveal that 'such resemblances show him (Dussek) to have been ahead of his time in the development of a Romantic piano style'.¹

There are many later composers whose styles seem to owe something to Dussek, even though little direct influence by him can be definitely proven. Some examples exist where similarities occur in rhythms and motives, and in some instances identical keys. A particular case in question appears in Dussek's piano sonata Opus 18 No.2 (Ex. 7.9), where in the major section of the rondo movement the motive and rhythm are similar to Mendelssohn's Opus 19 No. 3, *The Hunting Song* (Ex.7.10). Likenesses can also be drawn between the second movement of Dussek's Opus 61 (Ex. 7.11), and Mendelssohn's *Scherzo* in b-minor (1829) with its relentless off-beat melody (Ex. 7.12). The opening theme of the fourth movement in Weber's piano sonata No.2 in A-flat (Ex. 7.13), has a distinct similarity with a section of the first movement of Dussek's piano sonata Opus 35 No.1 beginning at bar 37 (Ex. 7.14).

While the identification of similarities between Dussek's music and that of his successors strengthens the importance of his position in the history of keyboard music, it also emphasizes the value that should be attached to the early stages of music composed specifi-

1.Ibid., p.756.

cally for the piano. Dussek was, in this respect, a pioneer who, with his innovative ideas produced his own piano style, which ultimately played a part in laying the foundations of the piano music of the nineteenth century.

Beethoven and Dussek

If Beethoven knew Dussek's music he did not write about it in his letters or acknowledge the ownership of his works as he did those of Clementi.¹ Nevertheless, in an article by Alexander L. Ringer, entitled 'Beethoven and the London Pianoforte School',² there is a footnote with a quotation taken from a remark made by Joseph Czerny, piano tutor to Beethoven's nephew in 1820. The comment refers to Beethoven's Opus 109 and included in *Ludwig van Beethovens Konversationshefte*, Ringer writes:

It may not be entirely without interest in this connection that his nephew Karl was playing a Dussek sonata while Beethoven was working on that particular composition.³

Ringer outlines numerous examples to demonstrate the stylistic parallels that exist between the works of Dussek and those of Beethoven. Although he goes on to say

1. Plantinga, p.310.

2. Ringer, pp.742-58.

3. Ibid., p.754, fn.23. Remark made in June 1820 by Joseph Czerny in *Ludwig van Beethovens Konversationshefte*, ed. George Schünemann, 3 vols (Berlin: Max Hesse, 1942), II, 144. Er spiel[t] jetzt eine Sonate von Dussek.

that the latter's sustained interest in Dussek is quite beyond the scope of his study, he introduces many instances of similarities, mainly from Dussek's London sonatas.

Although Ringer considers a number of likenesses in the early Beethoven and Dussek sonatas he does not mention the extraordinary resemblance that exists between Dussek's Opus 24/i, and the first movement of Beethoven's Opus 10 No.2, which was published in Vienna in 1798. The former was issued by Longman & Broderip in London in 1793. The motives in the Beethoven sonata begin with weak to strong quaver to crotchet chords which punctuate an unaccompanied triplet and continues with phrases that contain strong similarities with the persistent pattern that dominates the whole of Dussek's opening movement.

A plagiarizing of Dussek's music arose the following year when Salieri's *Falstaff*, which was premiered in Vienna (3 January 1799), contained a duet 'La Stessa, la Stessissima' (Ex. 7.15). The title of this duet translates as 'the same and same again', a description well suited to describe the main motive running throughout the first movement of Dussek's Opus 24. (Ex. 7.16). The theme which is repeated throughout the introduction as part of the accompaniment to the duet, to all intents and purposes appears to be an exact repeat of Dussek's theme from the first movement of his Opus 24. Could this be a coincidence? Or was it a parody? Beethoven then, as was

the custom, traded on Salieri's success and very soon afterwards published his *Variations...* on the theme of 'La Stessa...' ¹, in which he used both vocal and orchestral parts in his motives. Nevertheless, this composition too bears a remarkable likeness to Dussek's piano sonata published in London six years previously.

Dussek himself, according to Fétis, considered his *Tre Sonate per il Piano Forte*, Opus 35, dedicated to his friend Clementi, to be among his best.

Among the works which Dussek valued the most are the oeuvres 9, 10, 14, 35, (and) the sonata entitled *Les Adieux à Clementi*. ²

The Opus 35 sonatas, according to Ringer, 'must have made a very special impression on Beethoven. For their impact can be traced from Opus 10 through Opus 28, Opus 53 and Opus 57, to Opus 101, whose fugal development section Dussek anticipated, in the finale of the first of the three sonatas of this set'. ³ The c-minor sonata Opus 35 No. 3 has frequently been compared to Beethoven's

1. Ludwig van Beethoven, Ten Variations on 'La stessa, la stessissima', from Salieri's *Falstaff*, Wo073 (Vienna: Artaria, 1799).

2. Fétis, I, 96.

3. Ringer, p.751.

*Pathétique*¹, preceding it in date by two years. Even so, Ringer sees further resemblances and likens Dussek's sonata to the *Appassionata*, 'especially with respect to the motivic significance of dynamic accents'.² The list seems endless and on occasions a little exaggerated as regard to similarities. In music as in words there are bound to be familiar ways of expressing ideas and Ringer goes to extremes in his constant search for likenesses between Dussek's works and those of Beethoven. Perhaps it is necessary to await a serious appraisal or as Ringer puts it himself, 'a complete accounting'.³

While Ringer sees many traits of Dussek's music in Beethoven's pianoforte sonatas, he also acknowledges other influences including Clementi, Cramer, Field and the young Pinto. It is well documented that Beethoven makes references in his letters to obtaining the Clementi piano works for his nephew Karl,⁴ but makes no reference at all to the music of Dussek, who was one of the most renowned keyboard performers and composers of his time.

1. Harold Truscott, 'The Piano Music', *The Beethoven Companion*, ed. by Denis Arnold and Nigel Fortune (London: Faber & Faber, 1973), p.99.

2. Ringer, p.751.

3. Ibid., p.749.

4. Anderson, p.138.

If Beethoven could state that Haydn taught him nothing¹ he probably thought it unnecessary to acknowledge his debt to a contemporary musician of Dussek's stature.

Dussek's status, in contrast to that of Beethoven, has suffered from ignorance and neglect. Whereas Beethoven, whose works undoubtedly covered many more genres, stands out as the dominant figure in the music of his time, the best of Dussek's compositions should be counted among the finest music of the age. Although Beethoven drew much of his inspiration and ideas from his predecessors and contemporaries, his own immediate successors were not wholly indebted to his style of composition, particularly his keyboard works. The early rejection of Beethoven's work (referred to in a previous chapter) is underlined in the first reviews of his compositions in the *Allgemeine Musikalische Zeitung*.

Newman draws attention to 'the chief cause for concern by Beethoven's public being that of *originality* as suggested by the review that appeared in the *Allgemeine Musikalische Zeitung* (the first to be written about his piano sonatas in this periodical) in 1799, thirteen months after the sonatas were published'. Newman goes on to say that 'although the resourcefulness and skill were much admired, the reviewer felt that Beethoven had gone

1.A.Schindler, *The Life of Beethoven*, edited by Ignace Moscheles, 2 vols (London: Henry Colburn, 1841), I, 51.

too far'. He wrote:

that he was wildly piling up ideas and grouping them in a somewhat bizarre manner, so that not seldom an obscure artifice or artful obscurity is produced that becomes a detriment rather than a benefit to the total effect.¹

Several letters passed between Beethoven and Breitkopf & Härtel of a somewhat inflammatory nature, regarding the criticism of his works. In April 1801, Beethoven wrote 'your reviewer's outcry against me was at first very mortifying'.² His comment in a letter of July 1806 rather sarcastically sums up how he felt. Beethoven wrote 'Remember me most kindly to Herr v. Rochlitz' (the editor/critic of the *Allgemeine Musikalische Zeitung*). 'I hope his bad blood against me has somewhat cooled.'³

Outspoken prejudice against Beethoven's music did not last and with pianists such as Neate and Potter, who promoted his music with genuine enthusiasm in London, his position as a highly esteemed composer was eventually secured.

1. Newman, *The Sonata in the Classic Era*, pp.512-513, quoting in translation from the *Allgemeine Musikalische Zeitung* (1799-1800), cols.25-27.

2. Anderson, p.30.

3. Hans Gal, ed., Daphne Woodward, trans., *The Musicians Word - Letters of the Great Composers* (London: Thames & Hudson, 1978), pp.114-115.

Whereas Beethoven is often seen as the principal bridge between the Classic and Romantic era, Dussek is a forerunner of the Romantic style, whose mature works contain much that is recognizable in the piano music of his immediate successors. Although Beethoven's orchestral works were more successful than Dussek's, it was Dussek's contribution to the piano and its music that can be seen and clearly reflected in the music of the nineteenth century. Dussek's piano compositions opened up possibilities that could be extended and developed to suit the improvements taking place in the instrument itself.

Although Beethoven appears to use similar motivic ideas on many occasions to Dussek, Beethoven's overall treatment of texture seems to be outside the nineteenth century tradition. It is in the music of the Romantic composers, Schumann, Schubert, Mendelssohn, Brahms, Chopin and various minor musicians that the motives and textures of Dussek are perceived.

Dussek's legacy

Towards the close of the nineteenth century, an eminent devotee of Dussek's music, Prout, was an emphatic admirer of Dussek's music and his contribution to the piano repertoire. Prout's lectures to students and teachers recorded in *The Musical Times* and *Monthly Musical Record* in 1877 and 1899, emphasize his respect for this 'unjustly neglected composer'. In the first publication

Prout is quoted as saying: 'Comparatively few, even among educated musicians, know how much Dussek did toward developing the technical resources of the piano'.¹ Some twenty-two years later he was of the same opinion:

With the rapid changes of fashion, and the constant influx of that which is new - or at least is supposed to be so - there is great danger of that which is really valuable being treated with undue neglect, simply because it is old, and (to use the popular expression,) not "up to date". In nothing, perhaps, is this more the case than in pianoforte music. The improvements made during the present century in the mechanism of the instrument, the new technique developed in one direction by Schumann and Brahms, in another by Chopin and Liszt, the alteration in public taste, which mostly prefers the more concise forms of the *morceaux de salon* - Caprices, Fantasiestücke, Intermezzi etc., to the Sonatas and Rondos which were the delight of our musical grandfathers, - all these causes tend to consign to oblivion much beautiful music deserving of a better fate. Beethoven, it is true, still holds his own, though, with very rare exceptions, only a small proportion of his pianoforte works ever finds a place in the programmes of the present day; but his undoubted pre-eminence has thrown altogether into the shade his great predecessors and contemporaries.²

Following this introduction to his lecture, Prout names Dussek, saying 'no one has been more unjustly neglected than Dussek...hardly any of his works are known to the majority of even well-read musicians at the present day...Yet modern pianism is far more indebted to

1.Prout, 'Dussek's Pianoforte Sonatas', p.422.

2.Prout, 'J.L.Dussek', p.123.

Dussek than is generally imagined'.¹

Prout's enthusiasm is reflected in his own extensive music collection, close to 2000 volumes, which was purchased by friends, and the Board of Trinity College Dublin for their music library when he died in 1910.² His Dussek collection contains a considerable amount of piano music and far exceeds that of other composers. However, among the many volumes and central to the numerous editions is the complete set of Dussek's *Oeuvres pour le Pianoforte* in twelve 'Cahiers' issued by Breitkopf & Härtel as a collected edition of his works between 1813 and 1817. These copies contain the majority of Dussek's solo and accompanied piano sonatas, duets, airs, variations and fugues.

In Dussek's day there was a distinction between professional and amateur music making. Dussek, like many of his peers, aimed his music towards both parties. The greater part of his endeavours towards a new style were directed to a professional performance, whereas the more modest contributions, with their ornamented melodies and scalewise figurations were for amateur musicians. The simple characteristics that formed a basis for much of

1. Ibid., p.123.

2. Dr. F.H.P. Hewson, 'The Music Collection in the Library of Trinity College Dublin', *Music in Ireland - A Symposium*, ed. Aloys Fleischmann (Cork: Cork University Press, 1952), p.310.

his lighter music, such as the accompanied sonatas, with their restricted compass, were mainly a product of his London years and cast in an idiom familiar for that period. Dussek's Sonatinas, which remained in common use long after the decline in the popularity of his mature piano music, were also simple in content and design.

In writing music for his own instrument Dussek tailored his compositions not only to show off his own technical strengths which were unsurpassed for his time, but the well publicized cantabile singing style for which he was justly recognized. The main part of his musical style was built on his association with the English pianos, his contact with harps and harpists and his novel additions to keyboard composition. Dussek's arrival in London at a crucial period in the history of public concerts was significant in shaping his career as was his teaching and partnership in a music publishing firm. These events in his life culminated in his self-imposed exile to the continent and final years in the service of patrons.

It was Dussek's complete range of pianistic techniques, complemented by the greater keyboard compass, that remained one of the most important features of his piano music and ultimately led to a wider field of invention. By degrees his characteristic techniques opened-out the pianoforte repertoire to include virtuosic skills which were adopted and imitated throughout the nineteenth

century. They also show clearly that Dussek occupied an important role in the development of the nineteenth century piano repertory and indicate his position as a pioneer in the expanding wealth of keyboard composition. He deserves a better hearing than posterity has given him.

APPENDIX

APPENDIX

*Biographical additions to Craw*¹

In the course of my research, I have come across information that was not contained in Craw's biography of Dussek and his works. The detailed nature of these biographical additions makes it inappropriate for them to be part of the main text; they are therefore included here in this appendix.

The exact date of Dussek's first performance in London is not given by Craw, who says: 'it seems likely that Dussek arrived in London in early 1789'. He restricted his research on this occasion to *The Times* and writes:

The first specific date of Dussek's stay in London is to be found in his appearance, June 1, at the Hanover Square Rooms for Signor Marchesi's benefit concert. Although this announcement did not so state, this may have been Dussek's first public performance in London, since an examination of the issues of *The Times* from January 1788 to this date did not reveal any previous performances.²

Simon McVeigh, has pointed out that the date of Dussek's first performance in London was 23 February 1789.³ I have since confirmed this information (see

1.Craw, 'A Biography and Thematic Catalog'.

2.Ibid., p.49.

3.Personal communication.

Chapter I) and discovered that the first part of the advertised programme included a piano concerto played by Dussek. The concert was reviewed in *The Morning Herald* on Tuesday 24 February 1789.

Other new material has arisen during my research into Dussek's life that expands upon information gathered by Craw. A letter dated by Craw as Tuesday April 22 1806, and filed in the Bibliothèque Nationale in Paris should, in my opinion, be dated Tuesday April 22 1800. It is inconceivable that its subject matter should relate to the year 1806. The final zero appears to have a mark above it, not only on the Foreign Office date stamp but in the letter itself. Unfortunately, April 22 fell on a Tuesday for both of these years. I have compared the handwriting of the date in a letter written by Dussek to Longman, Clementi & Co. from Hamburgh May 16 1800, which gives examples of a six and a zero. The conclusion from this comparison reinforces my belief that the earlier date, for the letter Dussek wrote to his wife Sophia, is the correct one. In this letter Dussek refers to events that are applicable to the year 1800, when the financial problems of Corri, Dussek & Co. were coming to a head. Dussek wrote, in part:

TO MRS DUSSEK, 28 HAYMARKET, LONDON

Tuesday April 22, 1800

My Dear

I receive Your Lettre this moment, and as the post goes off in a few hours, I only have time to Say that in such a case as You, & Your Father mention I cannot help retourning to

London, for although I might Live very happy anny where out of England, I could not bear the Idea of being outlawed in anny Country what ever-- therefore press Your Father to send me that paper from the Chancelor, and a passport, for I would be glad this Business might terminate before the end of Mid Summer, that I might have time to resume my Journey to Bohemia,--if Your Lettre had arrived two days Later, it would have been to Late for after tomorrow I intended to set of for Prague...¹

In this letter Dussek writes of a projected journey as a planned event not yet accomplished, which, as already mentioned, was to Bohemia and took place during September and October 1802. Noticeable by its absence is a reference to Prince Louis Ferdinand with whom he was very close, and who he would undoubtedly have mentioned if he had been writing this letter in the year 1806. He was acting as his Kapellmeister, instructor, private secretary and friend, during the two years before the Prince's death on the battlefield at Saalfeld, in October 1806. Following the tragic death of the Prince, Dussek went into the service of Prince von Isenburg. This was of very short duration, as presumably the situation suited neither.

I have located a letter unknown to Craw that was written during Dussek's brief employment with Prince von Isenburg. It is dated Leipzig 4 March 1807, and is without an address, but its content suggests that it was sent

1. Bibliothèque Nationale, Paris, Departement de la Musique, *Lettres Autographes* vol. 34, p.154. Entered in date order, as Tuesday April 22 1806, which is repeated by Craw in his 'A Biography and Thematic Catalog', pp.148-149. Spelling as in original.

either to Härtel or to Pleyel. Dussek wrote:¹

Best Friend

I here send you my Élegie, and 6 brand-new Canons, most of them quite excellent be so good as to print them immediately;--as for the Élegie and other things which I still possess we will I hope come to an arrangement, but for the 6 Canons I beg you to send me 6 Louis d'or because to-day I am in need, and the Prince is icy, so that is how the matter stands-----when the title of the recent Quartets is ready have the goodness to send them to me.

Your D(evoted) F(riend)
Dussek

Leipzig the 4th March 1807

Dussek's reference to the *Quartets* and sending his *Élegie* and 6 brand-new Canons, advertised by Breitkopf & Härtel in the *Allgemeine Musikalische Zeitung* in August 1807, signifies Härtel rather than Pleyel as the recipient. His need for money is apparent from his appeal for immediate payment, and his allusion to an icy Prince emphasizes his difficulties and his desire for a quick response to his request for money. Six months after Dussek wrote the Leipzig letter of 1807, the following announcement appeared on 2 September in the *Allgemeine*

1. British Library Additional MS. 41628, fol. 75. Bester Freund, Ich schicke Ihnen hier Meine Élegie, und 6 funkel = neue Canons, wovon die meisten recht gut sind, haben Sie die Gute und lassen sogleich drucken; --- für die Élegie, und andere sachen die ich noch haben werden wir, hoffe-ich sehr leicht in Vergleich Kommen, aber für die 6 Canons bitte ich Sie mir 6 Louis d'or zu schicken, die Ich heute brauche, und die Fürst ist vereißt, soist die Sache gleich abgemacht, --- Wenn die Titel zu neuen Quartetten fertig sind so haben Sie die Gute und schenken Sie sie mir. --- Ihr V____F Dussek Leipzig den 4^{ten} März 1807.

Musikalische Zeitung: 'Hr. Dussek has ended his appointment with Prince von Isenburg and is henceforth in the service of the Prince von Benevent and continually lives therefore in Paris'.¹

Doubtful or Spurious works

As well as additional biographical information, it now emerges that the items numbered D12-D14 listed under Doubtful or Spurious works in Craw's 'Thematic Catalog', pp.392-394 were published as the works of Sophia Dussek. They were issued by the family firm as *Three Sonatas for the harp with Scots Airs and Reels for the Adagios and Rondos* composed and dedicated to a Miss Hadsley by Madame Dussek as Opus 2 c.1798.² They were, as Craw says, published in Paris by Pleyel, as 'par Dussek', and he rightly observes that they 'were more likely composed by Sophia rather than J.L.Dussek'.³ Schott's have published a modern edition of the third sonata of this set, under the name of Johann L. Dussek as the author. Although these sonatas show a strong resemblance to the music of J.L.Dussek, they were initially published as Sophia's compositions.

A similar misunderstanding presumably occurred with

1. *Allgemeine Musikalische Zeitung*, September 1807, col.788. Hr. Dussek ist aus seiner Anstellung bey dem Fürsten von Isenburg in die Dienste des Fürsten von Benevent übergegangen und lebt deshalb fortan in Paris.

2. British Library, catalogue number h.2605.s(3).

3. Craw, 'A Biography and Thematic Catalog', p.392.

Two Favorite Airs. Lewie Gordon and The Rising of the Sun. Adapted for the Harp and Piano Forte. These works were actually entered at Stationers' Hall by their publisher R.Birchall, as 'By S. Dussek' in 1812. Craw has included them in his main 'Catalog', numbered C257 and C258, p.376.

A small publication missing from Craw's 'Catalog' is the Air and Glee performed on 29 May 1795 at the New Rooms, King's Theatre. This work was published by Corri, Dussek & Co. under the title *The Grand March of Alceste* by Gluck arranged as an Air and Glee. Craw's entry No.C130 is for a 'Grand March in Alceste, arranged as a Rondo' for piano, with a theme taken from Act I of Gluck's opera. He notes that it is a pantomime, called 'In Apollo's Temple'. Dussek's publication of an *Air and Glee* is taken from the same source, with the melody for the Air, and is almost identical to the original version.¹

Certain items have come to light since Craw's work was completed, *Dussek's Favorite Sonata* Opus 37 is entered in Craw's 'Catalog' as No.C169 with the title *Sonate favorite pour le Pianoforte/ avez(sic) Accompagnement de Violon et Violoncelle/... Oeuvre 37.*² I have a first edition of this work with the title *Dussek's Favor-*

1.J.L.Dussek, *The Grand March of Alceste*, 'Air and Glee' (London: Corri, Dussek & Co., 1795), private collection.

2.Craw, 'A Biography and Thematic Catalog', p.318.

ite Sonata for the Harp... Opus 37. This was advertised as 'This day is published, by Robert Birchall, Dussek's Sonata, Harp, Op.37' in *The Times* 8 April 1799. Also in my possession is *Dussek's Favorite Sonata*, Opus 37, 'Arranged for the Pianoforte with Accompaniments for Violin & Violoncello' by J.B.Cramer, using Birchall's plates with a label covering the name of the original publisher and now indicating C.Mitchell at his Musical Circulating Library. When this work was adapted for the piano by Cramer, it had very slight changes made to the score. According to Craw, Breitkopf & Härtel published Opus 37 for the piano in 1819.

Another work with conflicting titles is Dussek's *Grande Sonate pour le Forté Piano Avec Accompagnement de Flûte et Violoncelle*, Composée et Dédiée à Madame Müller...Oeuvre 65. This accompanied sonata was first published in 1807 by Pleyel, who shortly afterwards republished it as a *Trio*. Renamed and with a new dedication it is entered by Craw in his 'Thematic Catalog' as *Grand Trio/ pour/ Piano Forte/ Flûte et Violoncelle/ Dedié/ à Monsieur Wagner/ Docteur en Médecine/...Oeuvre 65*. Pleyel, with the date of publication as 1807. Breitkopf & Härtel reverted to the original title and dedication when they too published this work advertised in the *Allgemeine Musikalische Zeitung*, in 1808.¹

1. *Allgemeine Musikalische Zeitung*, March 1808, col. 415.

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J. L. DUSSEK AND HIS ROLE IN THE DEVELOPMENT
OF THE PIANO REPERTORY

SUPPLEMENT

J. L. DUSSEK AND HIS ROLE IN THE DEVELOPMENT
OF THE PIANO REPERTORY

FIGURES, TABLES AND EXAMPLES

BY

MORA CARROLL

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Intended for the use of Performers in general

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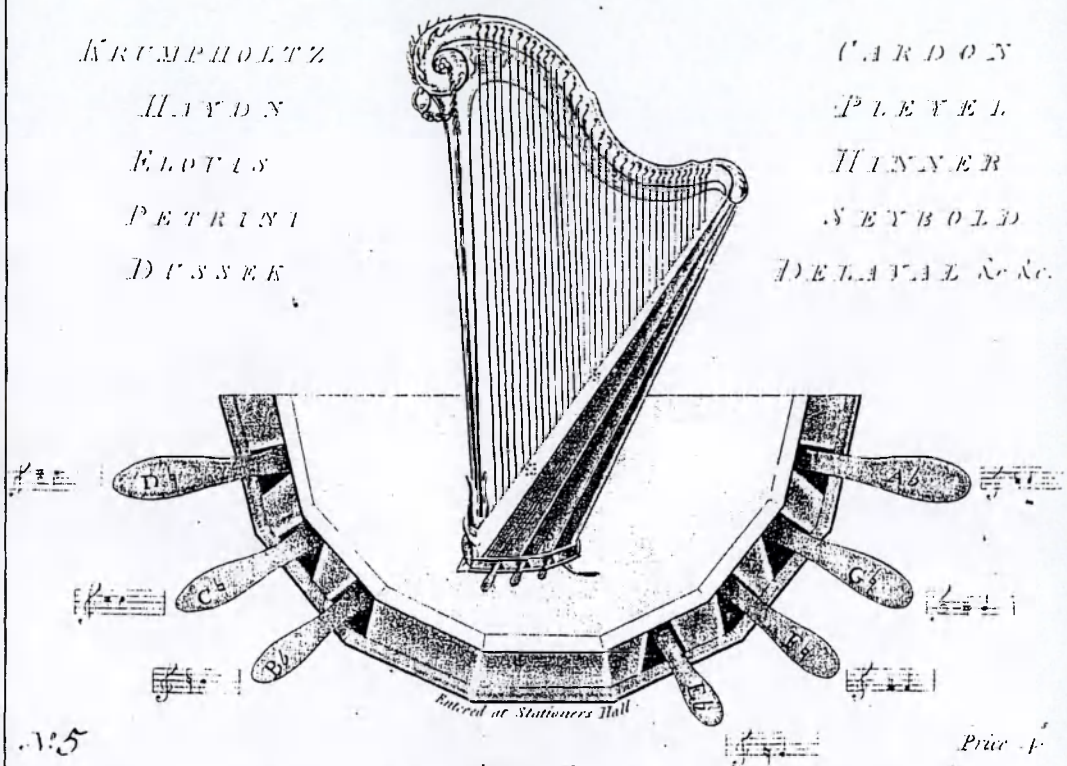
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LONDON.

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Figure 4.1 Longman & Broderip Selection of Music for the Pedal Harp, title-page.

PEDALS ON THE HARP

The Seven pedals are to alter the Tones into half Tones:

By pressing with the left Foot.

- No. 1 D becomes D sharp.
- No. 2 C becomes C sharp.
- No. 3 B^b becomes B natural.

By pressing with the right Foot.

- No. 4 A^b becomes A natural.
- No. 5 G becomes G sharp.
- No. 6 F becomes F sharp.
- No. 7 E^b becomes E natural.

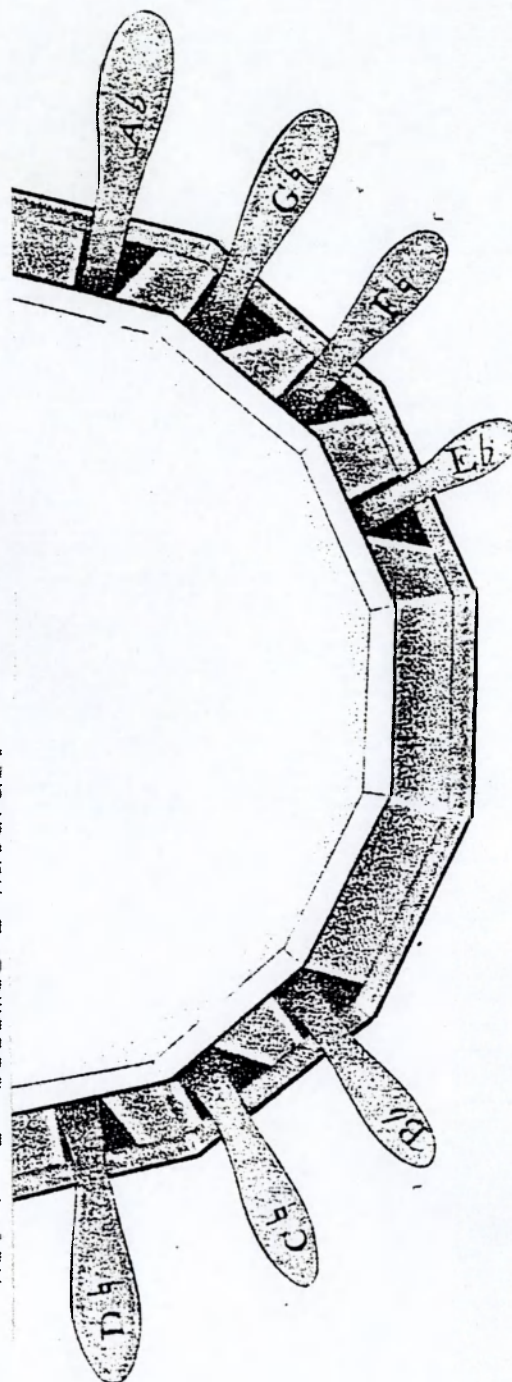


Figure 4.2 Pedal Box of the Single Action Pedal Harp.

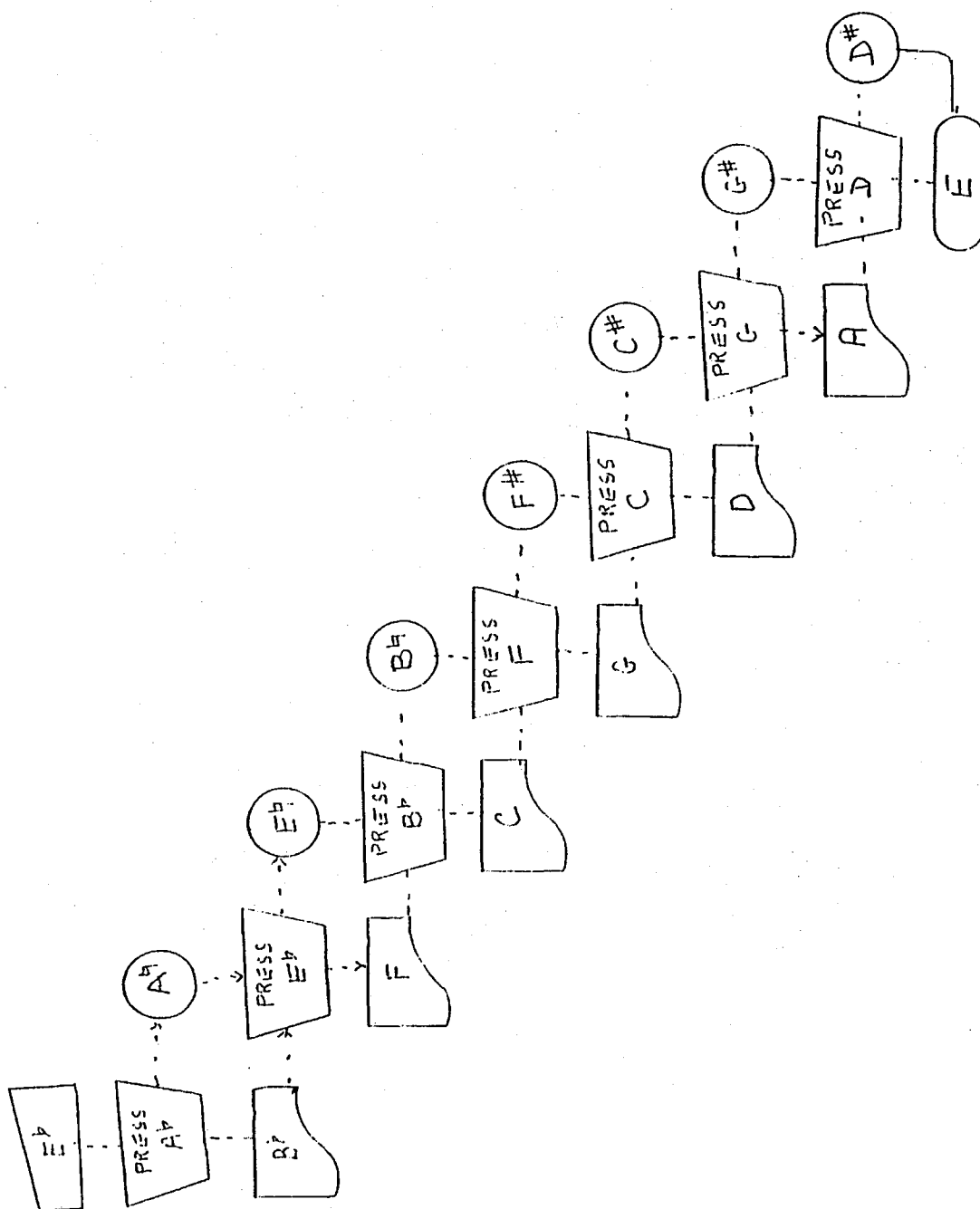


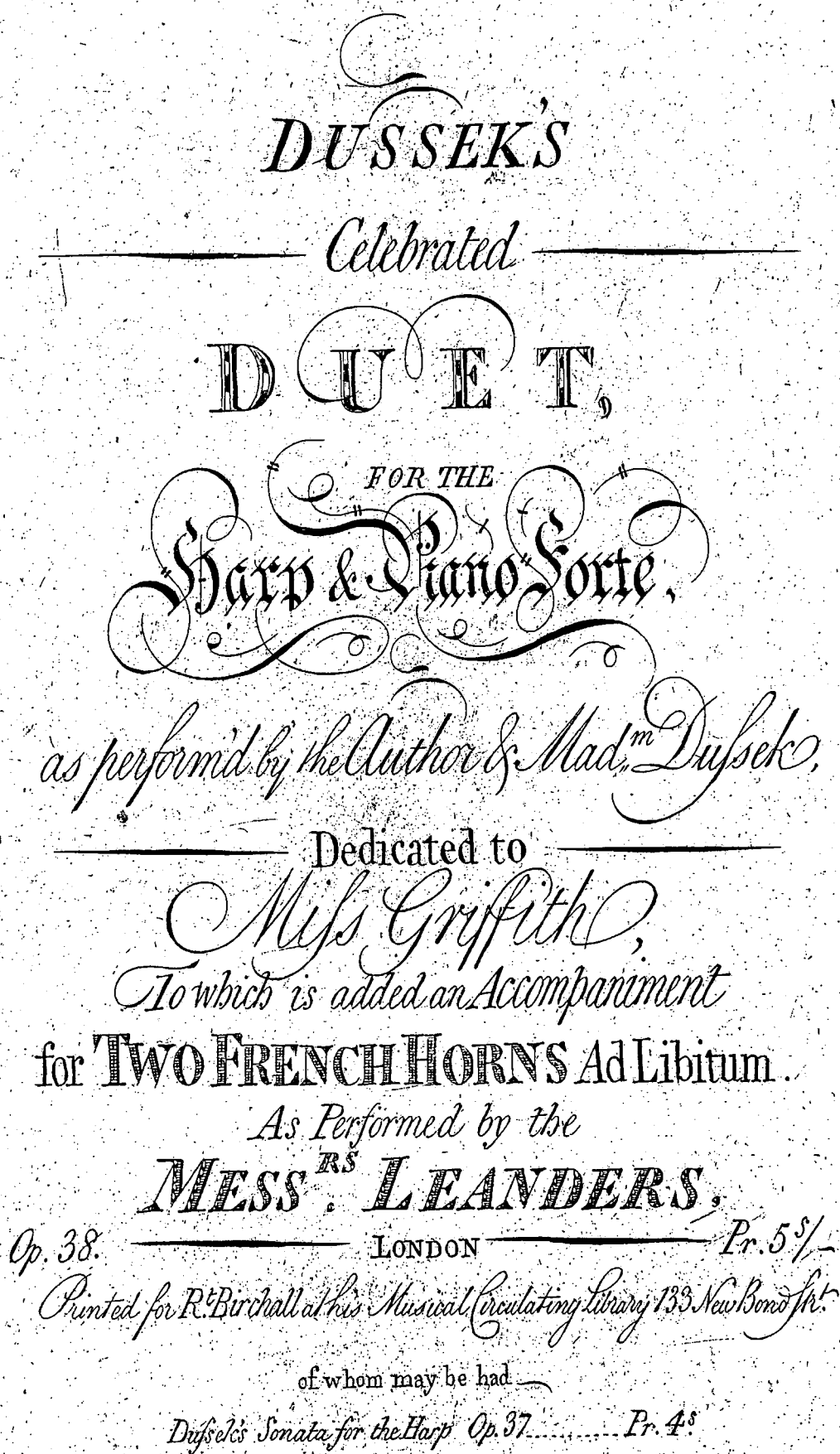
Figure 4.3 Flowchart showing the key-system for the Single Action Pedal Harp tuned in E-flat.

CATALOGUE des Œuvres de Musique appartenant à M. COUSINEAU Luther
Brevet de la Reine et de M. le Comte de l'Artois, rue des Poilce à Paris.

Sonates pour la Flûte	Recueils d. flûtes avec accompagnement de Flûte	Recueils d. flûtes avec accompagnement de Flûte	Trio pour la Flûte	Recueils d. flûtes pour la contrebasse
Petrini 1 ^{re} 6 ^e 9	Beilly 1 ^{re} 7	Tarielery	Beethoven: Clav. 9	Vidal 6
Petrini 3 ^{re} 8	Beilly 2 ^e 8		Grise 3 ^e 1 ^{re} 6	Devallès 3 ^e 6
Meyer 4 ^e 9	Beilly 3 ^e 8		Burckhardt 1 ^{re} 10	Beethoven: Clav. 6
Meyer 5 ^e 9	Beilly 4 ^e 9		Burckhardt 2 ^e 10	Beethoven: Clav. 6
Beethoven 1 ^{re} 9	Beilly 5 ^e 9			Beethoven: Clav. 6
Krumpholtz 1 ^{re} 9	Beilly 6 ^e 9			Beethoven: Clav. 6
Krumpholtz 3 ^e 9	Beilly 7 ^e 9			Beethoven: Clav. 6
Beethoven: Clav. 1 ^{re} 9	Beilly 8 ^e 9			Beethoven: Clav. 6
Beethoven: Clav. 3 ^e 9	Palomart 1 ^{re} 9			Beethoven: Clav. 6
Gardien 1 ^{re} 9	Palomart 2 ^e 9			Beethoven: Clav. 6
Gardien 6 ^e 9	Palomart 3 ^e 9			Beethoven: Clav. 6
Gardien 7 ^e 9	Petrini 1 ^{re} 9			Beethoven: Clav. 6
Gardien 8 ^e 9	Beethoven: Clav. 6			Beethoven: Clav. 6
Hochbrucker 1 ^{re} 9	Hanner 1 ^{re} 9	Onvertures d'opéra		Beethoven: Clav. 6
Hochbrucker 6 ^e 9	Hanner 2 ^e 9	Mitil et Liseris 1 10		Beethoven: Clav. 6
Victor 9	Hanner 3 ^e 9	Lehmann 2 8		Beethoven: Clav. 6
Delphinique 1 ^{re} 9	Conard 1 ^{re} 9	Azolan 2 8		Beethoven: Clav. 6
Cousineau fils 1 ^{re} 9	Conard 2 ^e 9	Decker 1 10		Beethoven: Clav. 6
Nicolas 1 ^{re} 9	Conard 3 ^e 9	Devin de Village 1 4		Beethoven: Clav. 6
Nicolas 2 ^e 9	Hochbrucker 3 ^e 12	Alvise et Dufour 1 10		Beethoven: Clav. 6
Hanner 3 ^e 9	Hochbrucker 4 ^e 9	Olympide 1 4		Beethoven: Clav. 6
Hanner 6 ^e 9	Delphinique 3 ^e 9	Finta d'Alvise 1 4		Beethoven: Clav. 6
Beethoven: Clav. 1 ^{re} 9	Delphinique 4 ^e 9	Mariage d'Alvise 1 4		Beethoven: Clav. 6
Hanner 3 ^e 9	Delphinique 5 ^e 9	Silvain 1 4		Beethoven: Clav. 6
Guthmann 1 ^{re} 9	Hanner 4 ^e 9	Rose et Colas 1 10		Beethoven: Clav. 6
Petrini 6 ^e 9	Delphinique 6 ^e 9	Francatani 1 10		Beethoven: Clav. 6
Lamantier 1 ^{re} 9	Delphinique 7 ^e 9	Très-Fermier 1 4		Beethoven: Clav. 6
Burckhardt 1 ^{re} 9	Delphinique 8 ^e 9	La Bonne fille 1 4		Beethoven: Clav. 6
Burckhardt 2 ^e 9	Delphinique 9 ^e 9	Zamir et Akor 1 10		Beethoven: Clav. 6
Burckhardt 3 ^e 9	Delphinique 10 ^e 9	Lucille 1 10		Beethoven: Clav. 6
Gardien 1 ^{re} 9	Delphinique 11 ^e 9	Tableau parlant 1 10		Beethoven: Clav. 6
Krumpholtz 3 ^e 9	Delphinique 12 ^e 9	Dans l'Arrière 2 3		Beethoven: Clav. 6
Lamantier 4 ^e 9	Delphinique 13 ^e 9	Armide 1 10		Beethoven: Clav. 6
Petrini 1 ^{re} 9	Delphinique 14 ^e 9			Beethoven: Clav. 6
Petrini 10 ^e 9	Delphinique 15 ^e 9			Beethoven: Clav. 6
Cousineau fils 2 ^e 9	Delphinique 16 ^e 9			Beethoven: Clav. 6
Gardien 11 ^e 9	Delphinique 17 ^e 9			Beethoven: Clav. 6
Raguès 2 ^e 9	Delphinique 18 ^e 9			Beethoven: Clav. 6
Raguès 4 ^e 9	Delphinique 19 ^e 9			Beethoven: Clav. 6
Gremer 7 ^e 9	Delphinique 20 ^e 9			Beethoven: Clav. 6
	Delphinique 21 ^e 9			Beethoven: Clav. 6
	Delphinique 22 ^e 9			Beethoven: Clav. 6
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	Delphinique 29 ^e 9			Beethoven: Clav. 6
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	Delphinique 32 ^e 9			Beethoven: Clav. 6
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	Delphinique 38 ^e 9			Beethoven: Clav. 6
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	Delphinique 41 ^e 9			Beethoven: Clav. 6
	Delphinique 42 ^e 9			Beethoven: Clav. 6
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	Delphinique 44 ^e 9			Beethoven: Clav. 6
	Delphinique 45 ^e 9			Beethoven: Clav. 6
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	Delphinique 69 ^e 9			Beethoven: Clav. 6
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	Delphinique 81 ^e 9			Beethoven: Clav. 6
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	Delphinique 89 ^e 9			Beethoven: Clav. 6
	Delphinique 90 ^e 9			Beethoven: Clav. 6
	Delphinique 91 ^e 9			Beethoven: Clav. 6
	Delphinique 92 ^e 9			Beethoven: Clav. 6
	Delphinique 93 ^e 9			Beethoven: Clav. 6
	Delphinique 94 ^e 9			Beethoven: Clav. 6
	Delphinique 95 ^e 9			Beethoven: Clav. 6
	Delphinique 96 ^e 9			Beethoven: Clav. 6
	Delphinique 97 ^e 9			Beethoven: Clav. 6
	Delphinique 98 ^e 9			Beethoven: Clav. 6
	Delphinique 99 ^e 9			Beethoven: Clav. 6
	Delphinique 100 ^e 9			Beethoven: Clav. 6

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Figure 4.5 Catalogue of Cousineau, c1790.



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 Celebrated
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 Dedicated to
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 for **TWO FRENCH HORNS Ad Libitum.**
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MESS^{RS} LEANDERS,
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Figure 4.6 Dussek's Celebrated Duet for Harp and Piano, title-page.

INSTRUCTIVE AUSGABE
KLASSISCHER KLAVIERWERKE.

<p>Nr. 1. La matinée. Rondo. D dur. 50 Pf.</p>	<p style="font-size: 2em; font-weight: bold; transform: rotate(-15deg);">SONATEN UND ANDERE WERKE</p> <p>für das</p> <p style="font-size: 1.5em; font-weight: bold;">PIANOFORTE</p> <p>von</p> <p style="font-size: 1.5em; font-weight: bold;">JOHANN LUDWIG DUSSEK.</p> <p>Unter Mitwirkung von Dr. Immanuel Faisst</p> <p>bearbeitet und herausgegeben von</p> <p style="font-size: 1.2em; font-weight: bold;">Dr. SIGMUND LEBERT,</p> <p>Professor am Conservatorium zu Stuttgart.</p> <p style="font-size: 1.5em; font-weight: bold; margin-top: 20px;">Nr. 14. Sonate. Op. 77. F moll.</p>	<p>Nr. 8. SONATE. Op. 40. Nr. 2. G moll. 60 Pf.</p>
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<p>Nr. 6. Les adieux. Rondo. B dur. 50 Pf.</p>		<p>Nr. 13. SONATE. Le retour à Paris. Op. 70. As dur. Mk. 2 —</p>
<p>Nr. 7. SONATE. Op. 9. Nr. 3. D dur. 90 Pf.</p>		<p>Nr. 14. SONATE. L'invocation. Op. 77. F moll. Mk. 1. 40 Pf.</p>

STUTTGART.
VERLAG DER J. G. COTTA'SCHEN BUCHHANDLUNG.
1878.

Figure 7.1 Dussek's *L'Invocation* piano sonata Op.77, published by J.G.Cotta'schen in 1878, title-page.

Just published by J. BALLS,

No. 408, OXFORD-STREET, LONDON.

Rondos, Airs with Variations, &c.

Ausonia	Holt 2 6
American Rondo	Ditto 2 0
Allegretto	Gildon 1 0
Air Romantique	Ditto 1 0
Andante Movement	Haydn 1 0
A Divertimento	Butler 2 0
Ah! vous dirai-je, maman	Cardon 1 6
Ditto	Grote 2 6
Air and Introduction	Hopkinson 2 0
Allemand, Air with vars.	Kalkbrenner 2 0
Alla Tedesca	Dussek 1 6
Aussitôt que je t'apprends	C. Pleyel 1 6
Ainsi jadis un grand Prophète	Ditto 1 6
Air, by Mozart	Kirchner 1 6
Allegro di Bravura	Forster 2 6
Air, by Martini	Gelinek 2 6
Air, by Mozart	Kirchner 2 6
Ditto	Ditto 1 0
Ditto in B b	Ditto 1 0
Air, with variations	Gyrovani 1 0
Andante, by Louis Ferdinand,	
Prince of Prussia	1 0
A favourite Polonaise	Laufang 1 0
Second ditto	Ditto 1 0
Third ditto	Ditto 1 0
Adieu	Dussek 1 6
Allegro and Air with vars.	Hers 3 0
Auld Lang Syne, vars.	De Pinna 2 0
Austrian Waltz, brilliant vars.	
Op. 14	C. Czerny 4 0
Blue Bells of Scotland	Casson 1 6
Branksome Castle	Jansen 1 6
Bou Jour, Monsieur	Schongen 2 0
Bollero de Léocade	C. Pleyel 2 6
Bridemaid's Song	Weber 1 6
Birth-Day	Challoner 2 0
Blue Bonnets over the Border	Zerzini 1 0
Bridemaid's Song, var.	Ross 2 0
Canadian Rondo	Kalkbrenner 1 0
Circassian ditto	Holt 2 0
Cottage of Peace	Gildon 2 0
Castilian Rondo	Ditto 1 0
Cleveland-House, ditto	Pleyel 1 0
Caledonia	Butler 2 0
Cowslip	Blagrove 1 6
Chorus of Huntsmen	Weber 1 0
Campbells are coming	Schongen 2 0
Cease your Fanning, Fl. Accompt.	Platt 2 0
Countess of Sutherland's Reel	Dussek 2 0
Caledonian Rondos. Set 1 and 2	De Pinna, each 2 0
Charms of Berlin, bril. Rondo	Kalkbrenner 4 0
Capriccio. No. 1.	Hers 4 0
Duncan Davidson, with vars.	Pleyel 1 0
Drink to me only, ditto	Keith 1 6
Duchess of Oldenburg's Wel-	
come	Jackson 3 0
Di tanti palpiti	C. Pleyel 2 0
Divertimento, 1 and 2	Platt 2 0
Ditto	Hers 3 0
Egyptian Air	Butler 1 0
Eliza's Choice	Forster 1 0
En nassant à Thalys	C. Pleyel 1 6
Exercises Militaires	Rhigini 1 6
Emma, an easy Rondo	Brown 1 6
Farewell Rondo	Gildon 1 6
Foresters	Ditto 1 0
Fife Hunt	Dussek 1 6
Finale, from Retour du Zephyr	Steibelt 1 6
Fall of Paris	1 0
Four Quick Steps	Blagrove 1 6
Fra tanti angoscie	Platt 2 6
Fly not yet	Ditto 2 0
Flora. Book I.	Hase 2 6
Ditto. Book II.	Ditto 2 6
Fanny's Choice	Gildon 1 0
Fantasia, 1 to 4	Kalkbrenner, each 3 0
Fall of Paris, var.	De Pinna 3 0
Gipsy Rondo	Holt 2 0
Gustavus	Pleyel 1 0
Go, George, I can't endure you	Cramer 2 0
Gavotta	Kozeluch 1 0
Georgiana	Woodward 2 0
Go to Berwick, Johnny	Pleyel 1 6
Gavot de Vestris, var.	Hers 3 0
Hope told a flattering Tale,	
Flute Accompaniment	Wilma 3 0
Highland Rondo	Gildon 2 6
Harrington's Lesson	1 0
Haunted Tower	Collazzi 1 0
Hungarian Rondo	Lyon 1 0
Here's a Health to all good	
Lasses	Cramer 2 0
Huntsman's Chorus	Weber 1 0
Happy Escape	Von Esch 2 0

Home, sweet Home	Zerzini 1 0
Home, sweet Home, var.	Nightingale 2 0
I travel'd Judah's barren Sands	Fuk 1 6
In my Cottage near a Wood	Gildon 1 6
Inkle and Yarico	Pleyel 1 0
Italian Monfrina	Holt 1 6
Introduction and brilliant Move-	
ment from Le Retour du Zephyr	Steibelt 1 0
Isabel	Ditto 1 0
Juliana	Gildon 1 0
Jubilee Rondo	Ditto 1 0
Japanese Air	Ditto 1 0
Kinloch of Kinloch	Keith 1 6
Ditto	Platt 2 0
Le Sansonnet affranchi	Gildon 2 0
Le Fille retrouvée	Ditto 2 0
Le Retour du Cambridge	Ditto 2 0
Les Plaisirs de l'Espérance	Ditto 2 0
L'Alouette	Ditto 2 0
Les Plaisirs de Bath	Cooms 2 0
La Jeune Etourdie	Ruppe 2 0
La Petalante	Ditto 2 0
La Coquette	Ditto 2 0
Lewie Gordon	Butler 1 6
La Rosière	Ditto 2 0
La Matinée	Dussek 2 0
Life let us cherish	Mozart 1 0
Lord Paget's Waltz	Davy 2 0
L'Encouragement	Davies 2 0
La Colombe retrouvée	Von Esch 1 6
La Tourterelle	Rauppi 1 6
La Fantasia	Ditto 1 0
Le Petit Capoteur	Webb 1 0
Les Toiles du Jour	Renaud 2 0
La Belle Alliance, Fl. Accompt.	Kochler 3 0
La Fleur du Champ	Lofer 1 0
La Chasse	Gyrovani 3 0
La Jardinière	Gray 2 0
Last Rose of Summer	Raddis 2 0
La Jeune Méridienne	Forster 1 6
La Cariole	Schongen 3 0
La Valse	Kozeluch 1 0
Le Reveil du Peuple	Done 2 6
Le Gentil Housard	Holt 2 0
Le Retour du Naples	Hoffland 2 6
La bien venue	Forster 1 6
La paisible Chaumière	Ditto 1 6
Le Départ de Londres	Von Esch 4 0
La Soirée	Challoner 2 6
Le Retour du Lisbon	Dree 2 6
Les Plaisirs de Richmond	Platt 3 0
Le Prieur, Rondo	Forster 1 6
Myrtilla	Flitzpatrick 2 0
Military Rondo	Holt 2 0
Miss Spicer	Ditto 1 6
Morgiana in Ireland	Gildon 1 6
Merrily danc'd the Quaker's Wife	Pleyel 1 6
Military Rondo	Lyon 1 6
My ain kind Dearie	Corri 1 6
Margate Hoy	Harvey 2 0
Manks Air	Jackson 2 6
Moreen Air	Ditto 1 0
Montpellier	Fuk 2 0
Marlborough, with variations	Bottomley 1 0
Molly, put the kettle on, ditto	Ditto 2 0
Mozart's Airs. Book I.	Done 2 6
Ditto. Book II.	Ditto 2 6
March in Peter the Hermit, var.	Zerzini 2 0
Moravian Rondo	Gildon 1 0
Ma Nuccella	Chaulieu 3 0
Mélange on favourite Airs by	
Rossini	C. Pleyel 4 0
Il Turco	Ditto 3 0
on favourite Airs, 1 and 2	De Pinna 2 0
Marche à la Romaine	Hummel 1 6
None so pretty	Gildon 1 0
Nightingale	2 0
Nel cor piu	Kaner 2 0
Neapolitan Waltz	Adams 2 0
Nel Silenzio, var.	Hers 3 0
Over the water to Charlie, Flute	
Accompaniment	Hargreaves 2 0
Persian Dance	Gildon 1 6
Parisot's Hornpipe	Ditto 2 0
Polacca	Ditto 1 0
Pomeranian Rondo	Ditto 1 0
Peasant's Joy, ditto	Blagrove 1 6
Polacca, from Op. 70	Haydn 2 0
Pray, Goody	Corri 1 6
Polonaise	Cassel 1 6
Purcell's Ground	1 0
Prince Leopold	Corri 1 6
Polonaise, Fl. and Viol. Ac.	Ries 3 0
Ditto. No. 1.	C. Pleyel 2 0
Ditto. No. 2.	Ditto 2 0
Presto Movement	Haydn 1 6
Polonaise and Air, with var. Op. 8.	Hers 4 0
Preludes. Nos. 1 to 6	De Pinna, each 1 0
Quick Step	Rogers 1 6

Quante piu Bella	Bethoven 2 6
Quadrilles. Op. 35.	Hers 4 0
Rule, Britannia	Dussek 1 6
Rondo in the Gipsy style	Haydn 1 6
Russian Dance	Keith 1 6
Royal Alliance	Jay 1 0
Rise in bloom	Davy 3 0
Rising of the Lark	Heriot 2 6
Rondo	Hook 1 6
Ditto	Forster 1 6
Ditto	Gambold 2 0
Rondo in C	Kalkbrenner 2 0
Rondo, all' Ongarese	Hummel 2 0
Rondino, 1 and 2	Czerny 3 0
Rondoletto	Pleyel 2 6
Rondo à la Russe	Hummel 2 6
Ronde de Concert. Op. 27	Hers 3 0
Rise, Swiss Lad	March 2 6
Rose-tree in full bearing, var.	De Pinna 2 0
Rule, Britannia, Rondo	Ditto 2 0
Savoyard	Holt 2 0
Sprig of Shillelah	Gildon 1 6
Snowdrop	Ditto 1 0
Sailor's Glory	Blagrove 1 6
Spanish Air	Steibelt 1 0
Surprise	Haydn 1 6
Sicilian Dance	Ponell 1 6
Sicilian Mariner's Hymn	Bottomley 1 0
Saladin, Adelaide, and Julia	Hargreaves 1 6
Storm Rondo	Steibelt 3 0
See, the conquering Hero	Bethoven 3 0
There's a Luck about the House	Pleyel 1 6
Three popular Airs	Hargreaves 2 6
There was a jolly Miller	Cramer 1 0
Tyroler's Air, var.	Hers 3 0
Vivisti's Polacca	Dussek 1 6
Village Rondo	Nightingale 1 6
Village Bells	Garbett 2 0
Venetian Rondo	Kalkbrenner 1 0
Villager's Waltz	Weber 1 6
Vivace ditto, as a Rondo	Hummel 1 0
Within a Mile of Edinburgh	Dussek 1 0
White Cockade	Corri 1 0
Wellington's Quick Step	Platt 1 0
When the hollow Drum	De Pinna 2 0
Within a Mile	Ditto 2 6
Waltz, Twelve. Op. 26	Hers 3 0
Yellow-haired Laddie, Rondo	De Pinna 2 0
Yellow-haired Laddie	Pleyel 1 0
Zelmira, Divertimento	Meyer 3 0

Piano-forte Duets.

Bethoven's Dussek's God save the	
King. Fl. and Viol. Act.	4 0
Hope told do.	4 0
Dance Ecossaise do.	4 0
I thought our quarrels do.	4 0
Haydn's Gipsy Rondo do.	4 0
Polacca do.	4 0
CHALLONER's Bath Waltz	2 0
Copenhagen Waltz	2 0
God save the King	2 0
Legacy	2 0
Mozart's Waltz	2 0
My heart with love	2 0
Robin Adair	2 0
Rousseau's Dream	2 0
Sweet passion of love	2 0
Sul Margine	2 0
The Recovery	2 0
Zitti Zitti	2 0
The above in 2 Sets	each 3 0
CZERNY's Empress Caroline's March	2 0
CORRI's Twelve Popular Airs	3 0
COLLETTI's Festival	2 6
Ballo	2 0
Three favourite. Op. 11.	7 6
DIABELLI's Favourite in D. Op. 33.	5 0
DUSSEK's Posthumous	2 6
Grand Op. 26.	4 0
GILDON's Grand Duet. Op. 19.	5 0
Farewell. Op. 14.	2 6
Six easy	3 0
HAIKON's Choruses in Macbeth	3 6
HUNTER's Fall of Paris. Op. 12.	3 6
Huntsman's Chorus, with bril-	
liant variations. Op. 19.	5 0
KLAGER's Airs in Der Freyschütz	3 0
MOZART's Grand Symphonies in C.	
Op. 24.	5 0
NIGHTINGALE's Ov. to the Freebooters	3 0
PLATT's Bianca e Falliero. Flute	
and Viol. Act.	3 0
Harmonious Blacksmith	2 6
Per piacere alla Signora	3 0
Soldier tird	2 6
Surprise	2 6
Oscar and Malvina	2 0

Overtures and Symphonies.

BETHOVEN's Men of Prometheus	3 0
CHAPMAN's Military	2 0
GILDON Nos. 1 to 4	2 0
HAYDN's Surprise, Symphonie. No. 3.	4 0
London, or Grand Symphonie in D	2 6
KASZTAN's Lodoiska	1 6
MARTINI's Henry the Fourth	2 6
Mozart's Belmont and Constanze	2 0
Le Nozze di Figaro	2 0
Clemenza di Tito	2 0
Zauberflöte	2 0
Il Don Giovanni	2 0
Papa's Freebooters	2 6
Rossini's Oscar and Malvina	2 0
Rossini's Il Barbiere di Siviglia	2 6
Il Tancredi	2 0
Il Turco in Italia	2 6
La Donna del Lago	2 6
La Gazza Ladra	2 0
SPONTINI's La Vestale	3 0
Scuola's Athalia	2 0
WAGNER's Der Freyschütz	2 6
Euranythe	3 0
Preciosa	2 6

Juvenile Lessons.

Flora. Book I. to 6, containing fa-	
vourite Airs from the most emi-	
nent Foreign Composers	Hase 2 6
Lessons. Book I.	Reinagle 3 0
Ditto. Book II.	Ditto 3 0
Mozart's Airs. Books I. and II.	Done 2 6
The Pupil's Daily Exercise, consist-	
ing of Cadences and Scales, of	
Major and Minor Keys, ascending	
and descending	2 0

Marches.

Cramer's Grand	2 6
Everett's Grand	2 6
Grand Festive March, from the	
Ballet of Alfred	1 0
Gildon's Grand	2 0
Greek March of Liberty	Thibault 2 0
Peter the Hermit	Rossini 2 0
Lyon's Grand	2 0
The Tyroler	1 6
The Prince of Orange	1 6
Two Favourites	1 0
The Sicilian	1 0

Sacred Music.

A Collection of Psalms and Hymns	
for 4 Voices, and Accompaniment	
for the Organ	W. Matthews 6 0
A Collection of Psalms	B. Clifford 6 0
A New Morning and Evening Ser-	
vice for 4 Voices, with Accompa-	
niment for Organ: dedicated to	
all Choirs	S. Wesley 15 0
A New Dismission for 4 Voices, with	
Accompaniment for Organ	W. J. White 1 0
A Selection of Psalms and Hymns	
adapted to the Rev. T. H. Horne's	
Manual of Parochial Psalmody	
	T. H. H. 6 0
A Collection of Psalms and Hymns	
for 4 Voices; and Organ Accom-	
paniment	D. Torton 10 6
Congregational Psalmody; a Col-	
lection of Psalms and Hymns for	
the Voice and Organ, with hand-	
some Vignettes. 4 vols.	
Rev. S. W. Gaudy, each 10 6	
Divine Amusement; a Collection of	
Psalms and Hymns adapted for	
the Voice, Organ, and Piano-	
forte. 4 vols.	T. Curtis, each 6 0
Forty easy Preludes for Public	
Worship	C. H. Rink 5 0
Twenty Single and Double Chants	1 6

Harp.

Ah! vous dirai-je, maman	Challoner 1 6
Instructions	Meyer 8 0
Lieber Augustine, var.	Challoner 2 0
Les Papillons	Steibelt 1 6
L'Enchanteur	Ditto 1 6
Pray, Goody	Challoner 2 0
Sonata. Op. 37.	Dussek 4 6
Three easy Duets, Harp and	
Piano-forte	Challoner 5 0
Three Sonatas. Op. 34.	Dussek 10 6
Three easy Sonatas. Op. 40	Steibelt 5 0

Figure 7.2 Catalogue of J. Balls, 1809-1833.

TABLE 2.1
THE BROADWOOD LEDGER ACCOUNTS-LEDGER C 1794-1796
A sample showing sale of pianos with Additional Keys

Duke of Argyle 1794	A GPF add keys	£73.10s
Mr Buckley 1794	April A GPF with add keys	£52.10s
Mr Cimador 1794	Pf	£52.10s
Mr Hodges 1794	A Grand Pf add keys Leather Cover	£84 £ 1.15s
W Morley Esq 38, Broad Street Buildings 1794	Oct 15 A GPF add keys - W.Cramer	
Miss Vaughan 1794	Feb 3 A Gr. PianoForte with add keys a Leather Cover	£73.10s £ 1.15s
Mrs Anson jun. 1795	May 7 A GPF add keys the case ornamented Leather Cover	£84 £ 1.15s
Miss Birch 78 New Bond Street 1795	May 16 A GPF(second) of Corri	£52.10s
Mr Buckley Glasshouse St. 1795	Nov 21 GP with add w/off from his a/c for commission	£52.10s
Mrs Cox Queen Sq. West ^m 1795	Mar 20 A GPF and Leather Cover	£75. 5s
Miss De Camp 32 Brook Street 1795	Aug 20 A GPF with Add Keys of Corri	£73.10s
Gerard De Visme Esq Wimbledon Common 1795	July 2 A PF with add keys	£36.15s
Mrs Rawlinson 16 Lower Gower St. 1795	May 15 A GPF add keys of Corri & Co A Leather Case	£73 10s £ 1.15s

THE BROADWOOD LEDGER ACCOUNTS-LEDGER C (Table 2.1 continued)
 A sample showing the sale of pianos with Additional Keys¹

Mr C Bennett	
1796	
Feb 27 A Pf add keys	£26. 5s
Chinnery Esq 39 Mortimer St.	
1796	
May 31 GP with add keys (no price entered)	
Mr Hulmandel	
1796	
Apr A Grand with add	£50
Mr Pleyel	
1796	
June 20 A GP with add keys	£40
July 4 -----do-----	£53.15s

1. Surrey History Centre, *The Broadwood Archive*, Ledger C.
 Microfilm Reel 1.

TABLE 2.2

MESSRS. CORRI, DUSSEK & CO¹

		CR.		
		£	s	d
1795				
Jul 7	By Commissions allowed them			
	on the following			
	Miss Heathcott	16	16	0
	Miss Harris exch.	5	5	0
	Miss Lewis	16	16	0
	Miss Hankey exch.	5	5	0
	Miss Woodward -do-	5	5	0
	Miss Hodges -do-	8	8	0
	Mrs Cox	5	5	0
	Miss Kior Maddrass	16	16	0
	Miss Allardyce	21	0	0
	Miss Thomas	21	0	0
	Miss Rawlinson	21	0	0
	Col M ^C Leod	15	15	0
	Col Fullerton	5	5	0
	Mrs Birch sec-hand	10	10	0
	Mrs Bennet	5	5	0
	Mrs Gordon	4	4	0
		<hr/>		
		183	15	0
By Music from Sept to this date		146	12	10
		<hr/>		
		330	7	10
		<hr/>		
By Balance(as this day delivered) c/fwd		840	2	9
		<hr/>		
		1170	10	7

The largest Commission earned in this list was 20 guineas on the sale of 'A GPF Add. Keys' £73 10 0. One such sale took place on May 15 1795 to Mrs Rawlinson of 16 Lower Gower Street, who also purchased 'A Leather Case' £1 15 0.²

The Commission on a second-hand instrument was understandably less being 10 guineas on 'A Grand Piano Forte(second)' sold to Miss Birch of 78 New Bond Street on May 16 1795 for £52 10 0³

1.Surrey History Centre, *The Broadwood Archive*, Ledger C, A/c Messrs Corri, Dussek & Co., p. 50, Microfilm Reel 1.

2.Surrey History Centre, *The Broadwood Archive*, Ledger C, 'CHANCE TRADE' p.19. Microfilm Reel 1.

3.Ibid. p.103.

TABLE 2.3
MESSRS CORRI & CO Our Account of Goods¹

				DR		
				£	s	d
1794						
Nov	4	4 Piano Fortes & 4 packing cases sent Edininburgh.		65	2	0
	8	1 Piano on french frame	17 17 0			
	1	Do on Common	15 15 0			
		A Packing case for Both sent Edinburgh	15 0	34	7	0
	18	2 Piano Fortes sent Dean St.		31	10	0
Dec	7	A Grand Piano with Add. Keys and Case sent Edinburgh		53	12	0
1795						
Mar	12	A Piano Forte plain sent Dean St.		15	15	0
Jul	4	A Grand Piano Forte(late Cox)	36 15 0			
		A Case	1 2 0			
	2	Small Do. plain & Cases	32 11 0	70	8	0
Aug	25	A - Do- sent their shop 28 Haymarket		15	15	0
	27	A Small Piano Forte sent their shop 28 Haymarket		15	15	0
Oct	31	2 Small Piano Fortes on french frames and Cases	36 15 0			
		2 Small Piano Fortes on on Common french frames & Cases	33 12 0	70	7	0
Nov	28	A Grand Piano Add. Keys leather Cover & Case		55	7	0
Dec	24	A Piano Forte Add. Keys french frame & Case	20 9 6			
		2 Piano Fortes Common & Cases	32 11 0	53	0	6
1796						
Feb	6	2 Piano Fortes Common french frames & Cases @ 13/-	37 0 0			
		3 Piano Fortes Common Cover & Cases @ 13/-	49 4 0	86	4	0
Apr	2	1 Piano Forte Common Cover & Case		16	8	0
	12	1 Piano Forte Add. Keys french frame Cover & Case		21	13	0
May	18	A Grand Piano Add. Keys & Case	53 15 0			
		2 Small Pianos Add. Keys french frames & Cases	43 6 0	97	1	0
	23	A Grand Piano Add. Keys sent to the Haymarket	52 10 0			
		A Small Piano Comm & Orn ^t sent to the Haymarket	19 19 0	72	9	0
	31	A Leather Cover & Packing Case for GPF from the Haymarket & sent D.Todd Esq., Glasgow		3	0	0

				777	13	6

1. Surrey History Centre, *The Broadwood Archive*, Ledger C, A/c-Messrs Corri & Co., p.53, Microfilm Reel 1.

TABLE 2.4

MESSRS. CORRI, DUSSEK & CO¹

		DR.		
		£	s	d
1795				
July 7	To Music as under from 1st Sept '94 to July '95			
	Sub. to Corri's 4th vol. vocal works	78	15	0
	56 Corri's 4th vol. per 42 16/-	33	12	0
	40 Dussek Op. 20 30 5/6	8	5	0
	83 Do Op. 22 63 4/-	12	12	0
	274 Do Op. 25 206 5/6	56	12	6
	225 Do Op. 27 169 5/6	46	9	6
	25 Schrotr Op. 7 19 4/-	3	16	0
	129 Imanti 97 2/-	9	14	0
	95 S. Dussek 2 73 4/-	14	12	0
		264	8	0
1796				
May 3	To Music as under from 7 July to 3 May '96			
	26 Corri's 4th vol. 16/-	20	16	0
	12 Dussek Op. 20 for 9 5/6	2	9	6
	52 Do Op. 22 39 4/-	7	16	0
	186 Do Op. 25 140 5/6	38	10	0
	82 Do Op. 27 62 5/6	17	1	0
	12 Harp Sons S. Dussek 2 9 4/-	1	16	0
	88 Amanti 66 2/-	6	12	0
		95	0	6
	21 Haighs Op. 8 (18) 5/6	4	19	0
	7 Do Select pieces (6) 3/-		18	0
		100	17	6

A credit entry is made in the Corri, Dussek & Co Account on July 7th 1795 for £146 12s 10d. as 'By Music from Sept to this date' (see fig. 2). Similarly an amount for £140 17s 6d. is transferred, without description, on to Ledger D (not available) at the close of the A/c in December 1796

1. Surrey History Centre, *The Broadwood Archive*, Ledger C, A/c Messrs Corri, Dussek & Co., p.50, Microfilm Reel 1.

TABLE 4.1

DUSSEK'S WORKS FOR HARP, HARP AND PIANO, HARP OR PIANO

Opus	Instrument	Movements	Keys	Classification
11	harp and piano	F-S-R	F-B ^b -F	Duo
15	harp or piano	F-S-R	E ^b -B ^b -E ^b	Concerto
17	harp or piano	F-S-R	F-B ^b -F	Concerto
26	harp and piano	F-S-R	F-B ^b -F	Duetto
30	harp or piano	F-R	C-C	Concerto
34/1	harp	F-S-R	E ^b -B ^b -E ^b	Sonata
34/2	harp	F-R	B ^b -B ^b	Sonata
Fav.	harp or piano	F-R	F-F	Concerto
--	harp	S-F	C-C	Sonatina 1
--	harp	S-F	F-F	Sonatina 2
--	harp	S-F	G-G	Sonatina 3
--	harp	S-R	B ^b -B ^b	Sonatina 4
--	harp	S-R	F-F	Sonatina 5
--	harp	S-M	E ^b -E ^b	Sonatina 6
37	harp or piano	F-S-R	E ^b -B ^b -E ^b	Sonata
38	harp and piano	F-S-R	E ^b -E ^b -E ^b	Duet
LRH	harp	F-R	F-F	Sonata
--	harp and piano	F-R	C-C	Duetto 1
--	harp and piano	F-R	F-F	Duetto 2
69/1	harp and piano	F-S-M	B ^b -g-B ^b	Concertante
69/2	harp and piano	F-S-R	E ^b -G-E ^b	Concertante
69/3	harp and piano	F-S-R	F-B ^b -F	Concertante

F=Fast, S=Slow, R=Rondo, M=Menuetto

Fav=Favorite

LRH=Lass of Richmond Hill (introduced as a Rondo)

J.L.DUSSEK

TABLE 4.2

CONCERTOS FOR THE PIANOFORTE WITH ADDITIONAL KEYS

		INST	MOVEMENTS	KEYS	RANGE*
C53	Opus 15	P/H	F-S-R	E ^b -B ^b -E ^b	GG-b ³
C97	Opus 22	P	F-S-R	B ^b -B ^b -B ^b	FF-c ⁴
C104	Opus 27	P	F-S-R	F-A ^b -F	GG-c ⁴
C125	Opus 29	P	F-S-R	C-G-C	GG-c ⁴
C129	Opus 30	P/H	F-R	C-C	GG-c ⁴
C153	Opus 40	P	F-R	B ^b -B ^b	FF-c ⁴
C158	Favorite	P/H	F-R	F-F	D-c ⁴
C187	Opus 49	P	F-S-R	g-E ^b -g	FF-c ⁴
C206	Opus 63	P	F-S-R	B ^b -E ^b -B ^b	FF-c ⁴
C238	Opus 70	P	F-S-R	E ^b -B ^b -E ^b	FF-c ⁴

* NOTES FOR RANGE CONFORM TO KEY SIGNATURE

OPUS 15 REVISED C1803 FOR THE HARP AND FOR THE PIANOFORTE WITH ADDITIONAL KEYS

OPUS 15, 22, 27, 29 30 ALSO ARRANGED FOR THE PIANOFORTE WITHOUT ADDITIONAL KEYS

THE FAVORITE CONCERTO WAS PUBLISHED SEPARATELY FOR THE HARP AND FOR THE PIANO.

OPUS 15 AND OPUS 30 JOINTLY FOR EITHER HARP OR PIANO.

J.L.DUSSEK

TABLE 4.3

CONCERTOS FOR HARP		KEY	DATE	RANGE*	
C53	Opus 15	E ^b	1789	AA-f ³	
C53	Opus 15	E ^b	1800--1804	GG-b ³	
C78	Opus 17	F	1792	FF-a ³	
C129	Opus 30	C	1795	GG-c ⁴	
C158	Favorite	F	1798?	D-c ⁴	
DUOS FOR HARP OR HARP AND PIANO					
				HARP	HARP/PF
C63	Opus 11	F	1789	AA-f ³	FF-f ³
C102	Opus 26	F	1794	C-a ³	FF-f ³
C170	Opus 38	E ^b	1799	BB-b ³	FF-f ³
C189	-----	C	1802	G-g ³	BB-f ³
C190	-----	F	1802	E-b ³	FF-f ³
C234	Opus 69	B ^b	1810	GG-g ³	FF-c ⁴
C239	Opus 69	E ^b	1811	GG-c ⁴	GG-c ⁴
C243	Opus 69	F	1811	GG-c ⁴	FF-c ⁴
SONATAS-HARP					
C147	Opus 34	E ^b	1797	AA-a ³	
C148	Opus 34	B ^b	1797	BB-c ⁴	
C169	Opus 37	E ^b	1799	AA-b ³	
C183	-----	F	1800	D-g ³	
SONATINAS-HARP					
C160	-----	C	1799	D-f ³	
C161	-----	F	1799	E-f ³	
C162	-----	G	1799	G-e ³	
C163	-----	B ^b	1799	BB-g ³	
C164	-----	F	1799	E-b ³	
C165	-----	E ^b	1799	E-a ³	

* NOTES FOR RANGE CONFORM TO KEY SIGNATURE

TABLE 4.4

STEIBELT (Daniel)

WORKS FOR HARP COMPILED FROM THE BRITISH LIBRARY CATALOGUE

A me tutte le belle, a favorite Rondo for the Harp & Forte Piano or the Piano Forte with Accompaniments for Violin & Bass etc., Printed for Corri, Dussek & Co, London, Edinburgh. (1797).

Air Varié "Enfant chéri des Dames", pour Harpe et Piano Oeuvre 32 Pleyel Paris (1798)

Twelve Waltzes for the Piano Forte, or Harp with an Accompaniment for a Flute, Tambourine and Triangle. Op.34 2 sets Printed for J.Dale London (1798).

Grand Duo[Op.49]pour Harpe et Piano ou deux Piano etc., Chez M^{elles} Erard, Paris (1800?).

A favorite Spanish Air, arranged as a Rondo for the Piano Forte or Harp, by Steibelt. W.M. Cahusac London (1804?).

Steibelt's Grand March, for the piano forte or harp, with an accompaniment for a tambourine. Printed for Dale London (1805).

Steibelt's Turkish Rondo, for the piano forte, or harp. Printed for G.Walker London (1805).

A Duet for the harp and Pianoforte... from the Castanet Rondo London (1805).

A Grand Concerto for the Harp, with Accompaniments etc., Printed by Clementi, Banger, Hyde, Collard & Davis, London (W^m 1807).

The Favorite Ballet of La Belle laitière, ou Blanche Reine de Castille, the music composed and arranged for the pianoforte with an accompaniment for the harp, ad libitum; by Daniel Steibelt (The ballet by J.D'Egville) Birchall London (1810)

Air russe and Cosaque, for the piano forte or harp Ptd for Skillern & Co London (1815)

J.L.DUSSEK

TABLE 7.1

Breitkopf & Härtel - Republished the following as separate items¹

In the year		Plate Number
1814	Six Sonates Oeuvre III	1987
	Trois Grande Sonates	1988
	Six Sonates for PF Op.28	1989
	Trois Sonates Oeuvre 8	2126
	Trois Sonates Oeuvre XII	2130
1815	The Farewell... Op.44	2166
	Grand Sonate à Quatre mains Op.72	2177
	Trois Sonates Oeuvre 51/Op.4	2191
1816	Fantasia & Fugue Op.55	2350
	Le Retour à Paris Op.70	2351
	Grande Sonate pour Pf Op.75	2352
	Trois Sonates Op.13	2472
	Trois Sonates Op.18	2474
	Trois Sonates Op.14	2481
	Air de Calpigi	2482
	Alla Tedesca	2483
	D'Air Variés (2nd)	2485
1817	Six Sonatines Op.19	2564
	Grand March Alceste	2626
	Madam Del Caro's Hornpipe	2626
	A Sonate for the Gr&Sm Pf Op.24	2626
	Trois Sonates Oeuvre 2	2651
	Trois Sonates Oeuvre 5	2652
	Trois Sonates Oeuvre 4	2653
	Concerto for Pf. Oeuvre 3	2661
1818	Trois sonates Op.XVI/Op.17	2616
	Two Harp Sonatas Op. 34	2654
	Recueil d'airs connus 2m Suite	2697
	Dussek's Sonata opera 21	2811
	Dussek's Grand Overture	2849
1819	A Sonata for Pf Op.43	2962
1820	Recueil d'airs connus op71/1	3091
	Duo à quatre mains Op.48	3109
1823	Trois duo concertante Op.74	3754
1824	Trois Sonates oeuvre IX	4041
1843	Der Trost(La Consolation)	6717(MC)
1846	Trois Sonates Oeuvre X	7393
1849	Grand Quintetto Oeuvre 41	7903

1.Howard Allen Craw, 'A Biography and Thematic Catalog of the Works of J.L.Dussek (1760-1812)' (Ph.D. dissertation, University of Southern California, 1964). Items listed in Craw's 'Catalog' from 1814 to 1849, except item plate number 6717, my own copy.

J.L.DUSSEK

TABLE 7.2

19th CENTURY ENGLISH PUBLISHERS OF DUSSEK'S PIANO MUSIC¹

1813	Bland & Weller Skillern & Co W Hodsoll Halliday & Co	Trois sonates Op.XVI Two harp Sonatas Op.34 son à quatre mains Op.66 A favorite Sonata 'The Ploughboy' Rondo
1815	W Boag Goulding, Phipps & D'Almaine & Co Skillern & Co ----do----- Halliday & Co Regent's Harmonic Institution W Mitchell L.Lavenu	Dussek's 2 nd Gr.Con. Op.27 The Favorite Concerto Dussek's Fav. Son Op.37 Rondo in F Sonata for Pf Op.9 Nos. 1 & 3 Three Sonatas for Pf Op.25 'The Fife Hunt' as a Rondo
1816	Goulding, D'Almaine Potter & Co ----do----- Chappell & Co	A Favorite Duet Op.38 Six Sonatas Op.28 Rondo 'Ma Barque Légère'
1817	Mitchell's Musical Library Rutter & M ^c Carthy Phipps & Holloway	'My Lodging is on Cold Ground' - Rondo- Piano Sonata Op.31 Dussek's Favorite sonata arr.for Pf by Cramer Op.37
1818	Goulding, D'Almaine Potter & Co	'La matinée'
1819	Regent's Harmonic Institution. ----do----- ----do----- Chappell & Co ----do-----	'Oh dear what can the matter be' Dussek's Fav. son. Op.37 Three duets Op.67 No.1 Son.(God Save the King) Trois Sons. Op.XVI
1820	Newland & Johnstone Hime & Son T.Preston ----do----- Preston's Music Warehouse Goulding, D'Almaine & Co Royal Harmonic ----do----- J.Platts	Concerto gr/small Pf Op.15 A Concerto Op.15 Grand Concerto Op.30 Son. Add.Keys Op.24 'Here's a health to them' Three Sons Op.XII Rondo - 'Rule Britannia' Sonatas op.28 Harp Sonata - 'The Lass of Richmond Hill'
1821	G.Walker ----do----- Goulding, Phipps & D'Almaine	'The Ploughboy Rondo' 'Within a mile of Edinburgh'
1822	Royal Harmonic	Grand Concerto Op.22 Rondo - 'I thought our quarrels ended'
1823	R Birchall Bedford Musical Repository	Sonata (Op.14?) Sonata Add. Keys Op.24

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TABLE 7.2(continued)

1824	Goulding, D'Almaine Potter & Co ----do----	'The Ploughboy' - Rondo Fav. Son harp/pf Op.37 No.5 Sechs Gesänge
	The Harmonicon Cramer, Addison & Beale Birchall & Co	Rondo Grand Sonata Op.36
1825	W.Mitchell R Birchall Cramer, Addison & Beale ----do----	Grand Concerto Op.22 Sonatas Op.12 Nos.1&3 Rondo Fav. Son harp/pf Op.37 Grand Sonata Op.36
1826	Chappell & Co Cramer, Addison & Beale	Son. with Add. Keys op.24
1830	Metzler & Son	Fav. Son harp/pf Op.37
1833	The Harmonicon	Sons.Op.39 No.1,Op.35 No.2 Andantino & Rondo
1840	R.Cocks & Co	Grand Quintetto Op.41
1845	Addison & Hodson ----do----	'La Consolation' Op.62 Duet Harp & Piano
	Metzler & Co	God Save the King & Var.
1847	Addison & Hodson ----do----	Piano Sonata Op.14 Son. with Add. Keys Op.24
1850	Coventry & Hollier ----do----	Air with variations
	----do----	Rondo - 'Rule Britannia'
	Wessel & Co	Rondo
	Leader & Cock/ Addison, Hollier & Lucas	Three sonatas Op.13
1852	Leader & Cock ----do----	'La Matinée'
	----do----	Rondo - 'Military Concerto'
1856	Leader & Cock/ Addison, Hollier & Lucas	Grand Sonata Op.35 'Élégie Harmonique' Op.61 Suite No.I 'Amuser vous belles' & Rondo and Suite No. II
1858	Leoni Lee	Sonata 'Plus Ultra' Op.71
1859	Cramer, Beale & Chappell Chappell & Co Leader & Cock/ Addison, Hollier & Lucas B.Williams	-----do----- Sonata in B-flat Sonata Fav. Son. harp/pf Op.37 Sonata 'Plus Ultra' Op.71
1860	Boosey & Sons Leader & Cock/ Addison, Hollier & Lucas	Sonata in E-flat op.18
1861	Leader & Cock	Divertimento for two perfs
1862	B.Williams	Celebrated Sonata Op.24
1863	Cramer, Beale & Wood	Sonata in G Op.35 No.2
1864	Ashdown & Parry C. Lonsdale	'La Consolation' Op.62 Three Sonatas Op.25

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TABLE 7.2(continued)

1865	Chappell & Co	'L'Invocation' Son. Op.77
	Lamborn, Cock & Co	Sonata in B-flat Op.24
	----do----	Rondo Pastorale Op.24
1866	Chappell & Co	Grand Son. 'Farewell'
1868	Augener & Co	'La Consolation' Op.62
	----do----	Sonata in B-flat Op.24
1869	B.Williams	'La Consolation' Op.62
	Chappell & Co	Sonata in B-flat Op.24
1871	Lamborne, Cock & Co	Duet Polonaise Op.50
	Chappell & Co	Adagio 'Les Soupirs'
1872	Cramer, Wood & Co	Classical Authors - Dussek
1873	Cramer & Co	Rondo from Op.9 No.3
1875	Lamborne & Cock	'La Consolation' Op.62
	Willey & Co	-----do-----
1876	Lamborne & Cock	First mov. from Op.18
1877	Boosey & Co	Dussek's Sonatas 2 Books
1879	Boosey's Universal	'La Consolation' Op.62
	Weekes & Co	6 Sonatinas
1883	Augener & Co	Popular pieces for the Pf.
	----do----	6 Sonatines Op.42, Op.46
	Cocks & Co	Standard Classical Pieces
1884	----do----	Nos.72,92,182/3/4/8
1885	Sivan & Co	Sonata in B-flat Op.24
1886	Boosey & Co	Rondo
1887	Cocks & Co	Standard Classical No. 125
1890	Brewer & Co	'La Consolation' Op.62
1892	A. Cary	Air Varié
1893	Augener & Co	Three sonatas Op.35
1894	Chappell & Co	'La Matinée' - Rondo
1895	Augener & Co	Son. Pf & Vn Op.69 No.1
1896	A.Hammond & Co	Favourite Piano Pieces
1897	Augener & Co	Sonata 'Plus Ultra' Op.71
1899	C. Vincent	Allegro non tanto

(1) Items listed from the British Library Catalogue of Dussek's music.

3.1 Dussek piano sonata in B-flat Op.23(or 24)/i.

Handwritten musical score for Dussek piano sonata in B-flat Op.23(or 24)/i. The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Specific markings include "8va" (octave up) and "Loco" (loco). Measure numbers 46, 47, 51, 53, 54, and 76 are indicated at the beginning of their respective systems. The notation is handwritten and includes many accidentals and slurs.

3.2 Dussek harp and/piano duet in F Op.11/i and
harp/piano duetto Op.26/1..

Handwritten musical score for harp and piano duet, measures 28-35. The score is written on six systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Measure numbers 28, 29, 36, and 32 are indicated at the beginning of their respective systems. The score shows a complex interplay between the harp and piano parts, with many chords and melodic lines.

3.3 Dussek piano concerto in B-flat Op.22/i.

2
63 Solo

ff *pp* *p* *f* *rf.*

NB. These lines with the smaller notes are for the Piano Fortes without Additional Keys.

3.4 Dussek piano concerto in F Op.27/i.

64

Solo

68

72

76

80

84

88

92

ff

for a

At these lines with smaller notes and for the
instruments without additional keys.

3.5(a) Dussek piano concerto in F Op.27/i.

Handwritten musical score for Dussek piano concerto in F Op.27/i, measures 81-115. The score is written for piano and features complex rhythmic patterns, including sixteenth and thirty-second notes. The key signature is one flat (F major/D minor). The tempo is marked 'loco'. The score is divided into three systems, each with a grand staff (treble and bass clef). The first system covers measures 81-95, the second system covers measures 96-110, and the third system covers measures 111-115. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

3.5(b) Dussek piano concerto in B-flat Op.22/i.

Handwritten musical score for Dussek piano concerto in B-flat Op.22/i, measures 116-127. The score is written for piano and features complex rhythmic patterns, including sixteenth and thirty-second notes. The key signature is two flats (B-flat major/G minor). The tempo is marked 'loco'. The score is divided into two systems, each with a grand staff (treble and bass clef). The first system covers measures 116-121, and the second system covers measures 122-127. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

3.6 Dussek piano concerto in F Op.27/i.



3.7 Dussek piano sonata in D Op.25 No.2/i.



3.8 Clementi piano sonata in C Op.33 No.1/i,



3.9 Cramer piano sonata in B-flat Op.50(or 43)/i.

The image displays a musical score for a piano sonata in B-flat major, Op. 50 (or 43), first movement. The score is written for piano and consists of eight systems of music. Each system contains a treble and bass staff joined by a brace. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The key signature has two flats (B-flat and E-flat). The score concludes with a double bar line and a repeat sign.

J. B. Cramer Op. 50

3.10 Steibelt piano concerto in E Op.33/iii.

254

Handwritten musical score for Steibelt piano concerto in E, Op. 33/iii, measures 254-278. The score is written on ten staves, organized into five systems of two staves each. The key signature is E major (three sharps: F#, C#, G#). The time signature is 3/4. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 254-257) shows a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The second system (measures 258-261) continues the melodic development. The third system (measures 262-265) features a more active lower staff. The fourth system (measures 266-269) shows a continuation of the melodic and harmonic themes. The fifth system (measures 270-273) concludes the section with a final cadence. The score is marked with measure numbers 254, 278, and 278 at the beginning of the systems. There are also some handwritten annotations and corrections throughout the score.

278

3.11 Field piano concerto in E-flat No.1/i.

Handwritten musical score for "Field piano concerto in E-flat No.1/i." The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *pp* (pianissimo) and *sf* (sforzando), and articulation marks like accents. The score is handwritten and shows signs of being a working draft, with some ink bleed-through and corrections visible. The first system begins with a measure number "161" written above the treble staff. The notation includes complex chords and melodic lines, with some passages featuring rapid sixteenth-note runs.

4.1 Dussek harp/piano concerto in E-flat Op.15/i.

88

* $D^b = C^\sharp$

292

* $G^b = F^\sharp$

4.2 Dussek harp/piano concerto in C Op.30/ii.

115

The image shows a handwritten musical score for Dussek's harp/piano concerto in C, Op. 30, No. 2, movement II. The score is written on four systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The first system is marked with the number 115. The notation includes various musical symbols such as notes, rests, and accidentals.

4.3 Dussek harp/piano duo in F Op.11/i.

Handwritten musical score for Dussek harp/piano duo in F Op.11/i. The score is written on four staves. The first two staves are for the harp, and the last two are for the piano. The key signature is one flat (F major/D minor). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). A measure number '125' is visible above the third staff.

4.4 Krumpholtz harp duo in F Op.5 No.1/i,

Handwritten musical score for Krumpholtz harp duo in F Op.5 No.1/i. The score is written on four staves. The first two staves are for the harp, and the last two are for the piano. The key signature is one flat (F major/D minor). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). A measure number '13' is visible above the third staff.

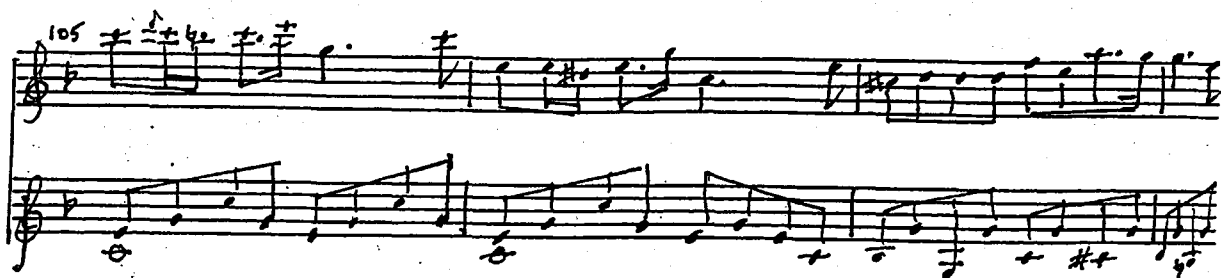
4.5 Dussek harp/piano concerto in E-flat Op.15/i,

Handwritten musical score for Dussek harp/piano concerto in E-flat Op.15/i. The score is written on four staves. The first two staves are for the harp, and the last two are for the piano. The key signature is two flats (E-flat major/B-flat minor). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). A measure number '75' is visible above the first staff.

4.6 Dussek harp/piano concerto in F Op.17/i,



4.7(a) Dussek harp/piano concerto in F Op.17/i,



4.7(b) Dussek harp/piano concerto in F Op.17/iii,



4.8(a) Dussek piano sonata in F Op.12 No.1/i.

Handwritten musical score for Dussek's piano sonata in F, Op. 12 No. 1, first movement. The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'sf' (sforzando) and 'p' (piano). The score shows a complex melodic and harmonic structure, with some passages featuring rapid runs and trills.

4.8(b) Krumpholtz harp sonata in F



4.9 Dussek harp/piano concerto in C Op.30/ii.

Handwritten musical score for Dussek harp/piano concerto in C Op.30/ii, measures 72-78. The score is written on six staves, organized into three systems of two staves each. The first system is labeled "72 Piano" and the second system is labeled "72 Harp". The key signature is one sharp (F# major/C# minor). The time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and a final whole note in the eighth measure. The score includes dynamic markings such as "p" (piano) and "f" (forte).

4.10 Krumpholtz harp sonatas, Op.13 No.1 & No.2 in B^b & E^b, excerpts and Kufner's piano version.

No. 1
HARP



PIANO



No. 2
HARP



PIANO



No. 3
HARP

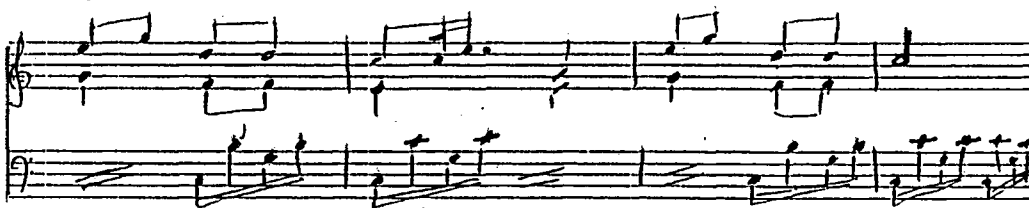
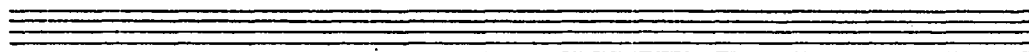


PIANO

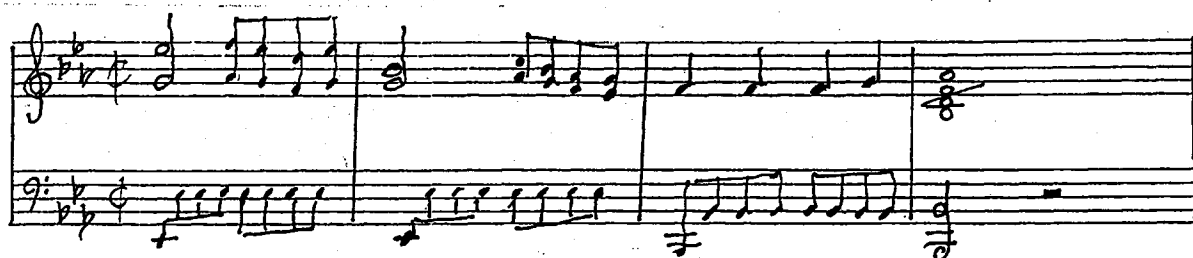


- 4.11 Krumpoltz harp sonata in C Op.13 No.3, the Scherzo, bars 1-6, excerpts with Küfner's piano realizations.....

Scherzo



4.12 S. Dussek harp sonata in E-flat Set 1 Op.2/1



Set 2 Op.2/3 in c



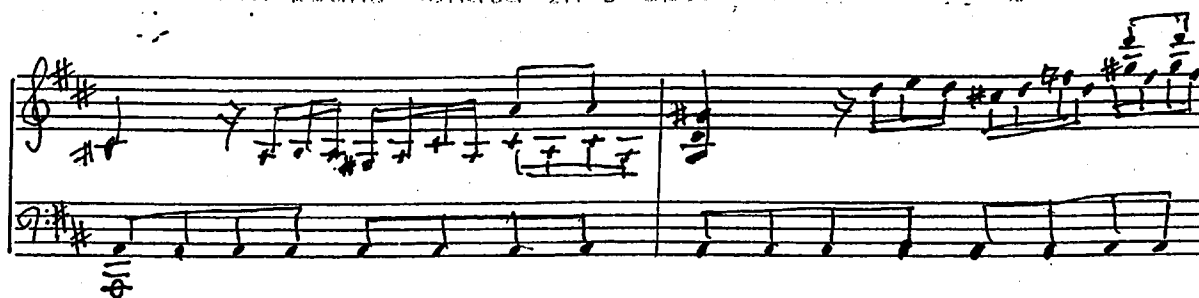
5.1 Clementi piano sonata in E-flat Op.12 No.4/i,



5.2 Dussek piano sonatina in G Op.19 No.1/i,



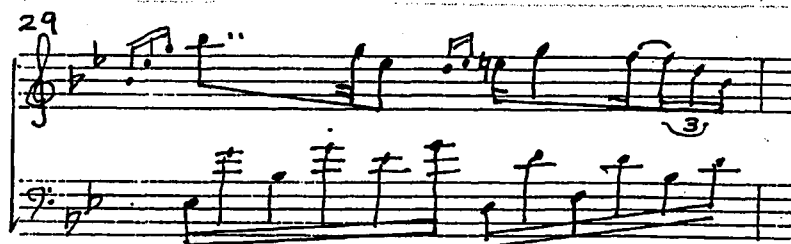
5.3 Dussek piano sonata in D Op.25 No.2/i,



5.4 Dussek piano sonata in D Op.9 No.3/i.



5.5(a) Dussek piano sonata in B-flat Op.39 No.3/ii.



5.5(b) Dussek piano sonata in B-flat Op.39 No.3/ii.



5.6 Dussek piano sonata in A Op.43/i.

12

Handwritten musical score for measures 12 and 13 of the first movement of Dussek's piano sonata in A major, Op. 43, No. 1. The score is written on two staves. The key signature is A major (two sharps). The time signature is 3/4. Measure 12 begins with a treble clef and a key signature change to A major. It contains a quarter note A4, followed by a triplet of eighth notes (B4, C5, D5), and then a quarter note E5. Measure 13 continues with a quarter note F#5, followed by a quarter note G5, and then a quarter note A5. The bass staff contains a continuous eighth-note accompaniment pattern.

5.7 Dussek piano concerto in B-flat Op.40/i.

259

Handwritten musical score for measures 259 through 265 of the first movement of Dussek's piano concerto in B-flat major, Op. 40, No. 1. The score is written on two staves. The key signature is B-flat major (two flats). The time signature is 3/4. Measure 259 begins with a treble clef and a key signature change to B-flat major. It contains a quarter note Bb4, followed by a quarter note C5, and then a quarter note D5. Measure 260 continues with a quarter note E5, followed by a quarter note F5, and then a quarter note G5. Measure 261 contains a quarter note A5, followed by a quarter note Bb5, and then a quarter note C6. Measure 262 contains a quarter note D6, followed by a quarter note E6, and then a quarter note F6. Measure 263 contains a quarter note G6, followed by a quarter note A6, and then a quarter note Bb6. Measure 264 contains a quarter note C7, followed by a quarter note D7, and then a quarter note E7. Measure 265 contains a quarter note F7, followed by a quarter note G7, and then a quarter note A7. The bass staff contains a continuous eighth-note accompaniment pattern.

5.8 Dussek piano concerto in g Op.49(or 50)/i,

Handwritten musical score for measures 160-167 of the first movement of Dussek's piano concerto in G major, Op. 49 (or 50). The score is written for piano (p) and includes pedal markings (Ped). The key signature is one flat (F major/D minor). The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

5.9 Dussek piano quintet in f Op.41/i/iii,

Handwritten musical score for measures 153-156 of the third movement of Dussek's piano quintet in F major, Op. 41. The score is written for piano (p) and includes a key signature change to two flats (B-flat major/F minor). The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for measures 240-243 of the third movement of Dussek's piano quintet in F major, Op. 41. The score is written for piano (p) and includes a key signature change to two flats (B-flat major/F minor). The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

5.10 Dussek piano sonata in B-flat Op.9 No.1/i,

Handwritten musical score for measures 110-113 of the first movement of Dussek's piano sonata in B-flat major, Op. 9 No. 1. The score is written for piano (p) and includes a key signature change to two flats (B-flat major/F minor). The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for measures 177-180 of the first movement of Dussek's piano sonata in B-flat major, Op. 9 No. 1. The score is written for piano (p) and includes a key signature change to two flats (B-flat major/F minor). The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

5.11 Dussek piano sonata in C Op.9 No.2/i.

Handwritten musical score for Dussek piano sonata in C Op.9 No.2/i, measures 24-31. The score is written on four staves (two systems of two staves each). The first system starts with a treble clef and a key signature of one sharp (F#). The second system starts with a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

5.12 Dussek piano sonata in c Op.35 No.3/i.

Handwritten musical score for Dussek piano sonata in c Op.35 No.3/i, measures 183-190. The score is written on four staves (two systems of two staves each). The first system starts with a treble clef and a key signature of two flats (Bb). The second system starts with a bass clef and a key signature of two flats (Bb). The notation includes various musical symbols such as notes, rests, and accidentals.

5.13 Dussek piano sonata in B-flat Op.39 No.3/ii.

Handwritten musical score for Dussek piano sonata in B-flat Op.39 No.3/ii, measures 40-47. The score is written on four staves (two systems of two staves each). The first system starts with a treble clef and a key signature of two flats (Bb). The second system starts with a bass clef and a key signature of two flats (Bb). The notation includes various musical symbols such as notes, rests, and accidentals.

5.14 Rameau Les Niais de Sologne, Extrait du 1^{er}
Livre de Pièces



5.15 Rameau Les Cyclopes (Rondeau), Extrait du
1^{er} Livre de Pièces



5.16 Mozart 2nd movement piano sonata in D. K311.



5.17 Dussek piano sonata in f-sharp Op.61/i.

Handwritten musical score for Dussek piano sonata in f-sharp Op.61/i. The score is written on two systems of staves. The first system starts at measure 32 and the second system starts at measure 35. The key signature is F# (one sharp). The notation includes treble and bass clefs, notes, rests, and accidentals. The first system shows a melodic line in the treble and a more active line in the bass. The second system continues the piece with similar melodic and bass line development.

5.18 Dussek Rondeau à la Turque Op.16 No.3.

Handwritten musical score for Dussek Rondeau à la Turque Op.16 No.3. The score is written on two staves. The key signature is A# (two sharps). The notation includes treble and bass clefs, notes, rests, and accidentals. The first staff features a melodic line with some grace notes, and the second staff provides a harmonic accompaniment with sustained notes.

5.19 Dussek piano sonata in D Op.25 No.2/iii.



5.20 Dussek piano concerto in B-flat Op.22/i.

Handwritten musical score for the first movement of Dussek's piano concerto in B-flat major, Op. 22. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats) and the time signature is 2/4. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a final cadence.

5.21 Dussek piano concerto in C Op.29/i.

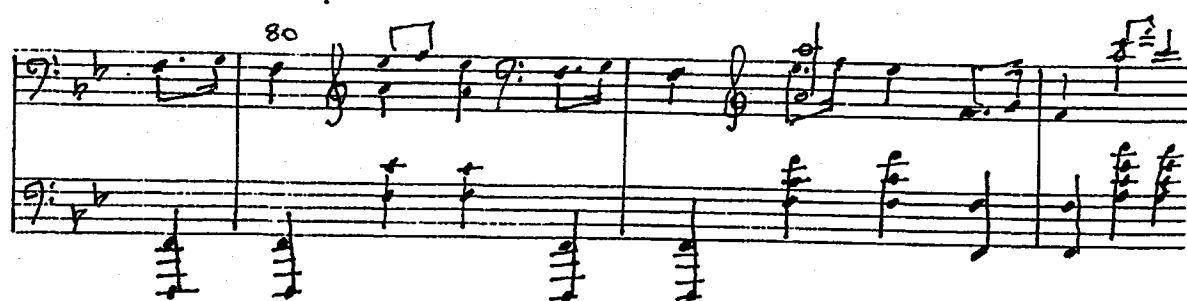
223

9-measure rest

227

231

5.22 Dussek piano sonata in B-flat Op.39 No.3/i.



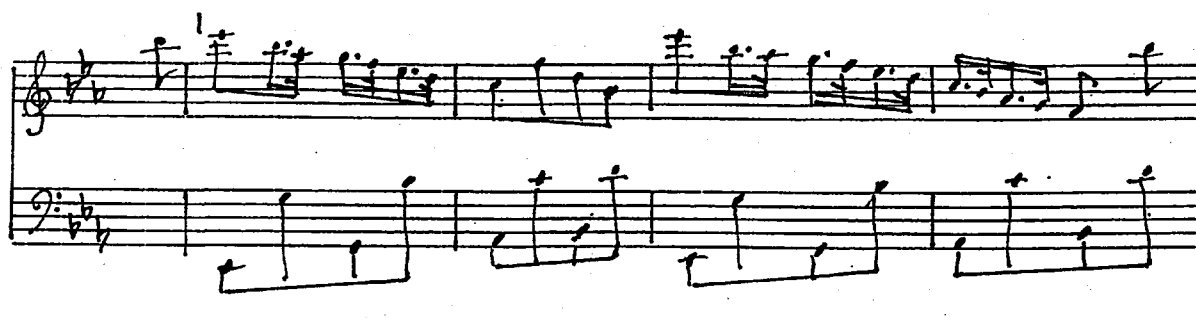
5.23 Dussek piano sonata in B-flat Op.45 No.1/i.



5.24 Dussek piano quartet in E-flat op.56/i,



5.25 Field piano sonata in E-flat Op.1 No.1/ii.



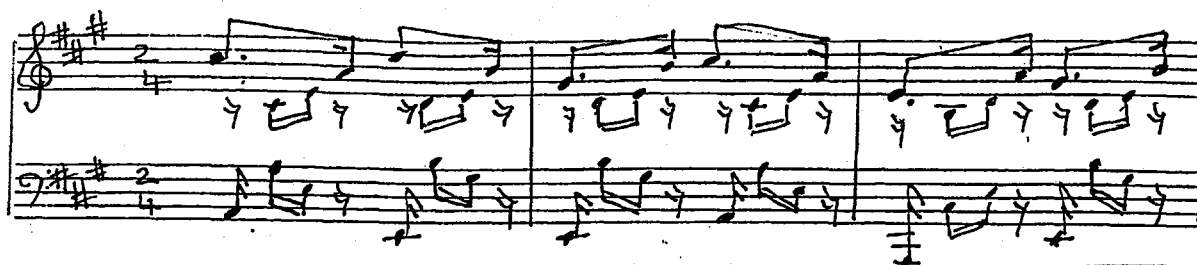
5.26 Steibelt piano sonata in C Op.18 No.2/ii.



5.27 Clementi piano sonata in E-flat Op.12 No.4/iii.

Handwritten musical score for Clementi's piano sonata in E-flat, Op. 12 No. 4, third movement. The score is written on ten staves, alternating between treble and bass clefs. It features various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. Measure numbers 41, 114, and 122 are indicated above the staves.

5.28 Steibelt Etude in A Op.78 No.3, bars 1-3.....



5.29 Schumann Blumenstück Op.19, bars 1-8.....



5.30 Dussek piano sonata in f Op.77/iv.



5.31 Dussek harp sonatina in C No.1.



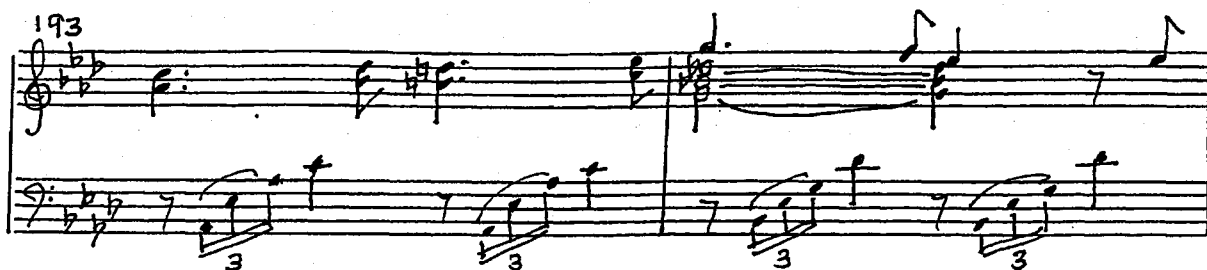
5.32 Dussek piano sonata in a op.18 No.2/ii.



5.33 Dussek piano concerto in B-flat op.22/i.



5.34 Dussek piano sonata in A-flat op.70/i.



5.35 Dussek piano sonata in A Op.43/i.

17

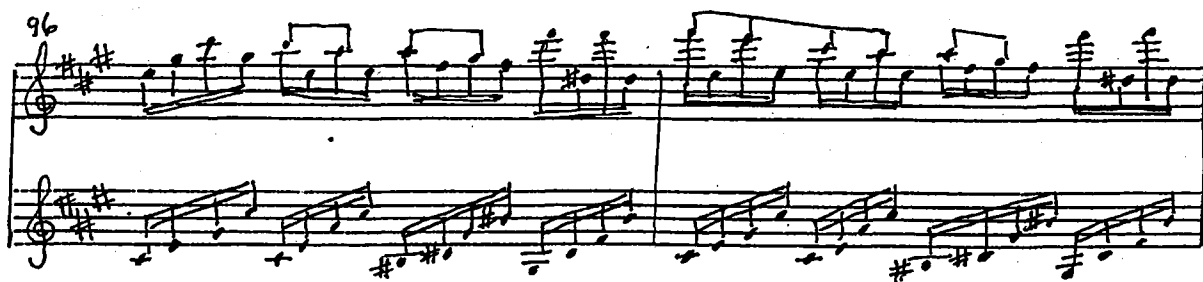
Handwritten musical score for measures 17 and 18 of the first movement of Dussek's piano sonata in A major, op. 43, no. 1. The score is written for piano (p) and consists of two staves. The key signature is A major (three sharps). The time signature is 3/4. Measure 17 features a treble staff with a half note chord (A4, C#5, E5) and a bass staff with a half note chord (A2, C#3, E3). Measure 18 continues with a treble staff containing a half note chord (A4, C#5, E5) and a bass staff with a half note chord (A2, C#3, E3).

5.36 Dussek piano sonata in A Op.43/i.

98

Handwritten musical score for measures 98 and 99 of the first movement of Dussek's piano sonata in A major, op. 43, no. 1. The score is written for piano (p) and consists of two staves. The key signature is A major (three sharps). The time signature is 3/4. Measure 98 features a treble staff with a half note chord (A4, C#5, E5) and a bass staff with a half note chord (A2, C#3, E3). Measure 99 continues with a treble staff containing a half note chord (A4, C#5, E5) and a bass staff with a half note chord (A2, C#3, E3).

5.37 Dussek piano sonata in f-sharp Op.61/i.



5.38 Dussek piano concerto in F Op.27/i.



5.39 Steibelt piano concerto in E Op.33/i.

105

Handwritten musical score for Steibelt piano concerto in E Op.33/i, measures 105-110. The score is written on six staves, with three systems of two staves each. The key signature is E major (three sharps: F#, C#, G#). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

5.40 Hummel piano concerto in A No.1/i.

72

Handwritten musical score for Hummel piano concerto in A No.1/i, measures 72-77. The score is written on six staves, with three systems of two staves each. The key signature is A major (three sharps: F#, C#, G#). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

5.41 Dussek piano concerto in B-flat Op.22/i.

61

Handwritten musical score for Dussek piano concerto in B-flat Op.22/i, measures 61-66. The score is written on six staves, with three systems of two staves each. The key signature is B-flat major (two flats: Bb, Eb). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

5.42 Cramer piano concerto in E-flat Op.10/i,

Handwritten musical score for Cramer piano concerto in E-flat Op.10/i, measures 123-130. The score is written on two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

5.43 Cramer piano concerto in d Op.16/i,

Handwritten musical score for Cramer piano concerto in d Op.16/i, measures 85-92. The score is written on two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals. The score includes a 'Pedal' marking and a sharp sign (#) indicating a key change or modulation.

5.44 Field piano concerto in E-flat No.1/i,

Handwritten musical score for Field piano concerto in E-flat No.1/i, measures 5.44 to 5.48. The score is written on five systems of two staves each (treble and bass clef). The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 5.44-5.45) features a complex melodic line in the treble staff with many beamed notes and a descending line in the bass staff. The second system (measures 5.46-5.47) shows a more active bass staff with a melodic line, while the treble staff has some rests. The third system (measures 5.48-5.49) continues the melodic development in both staves. The fourth system (measures 5.50-5.51) features a series of chords and moving lines. The fifth system (measures 5.52-5.53) concludes the passage with a final chordal structure. The handwriting is clear and legible.

5.45 Dussek piano sonata in f-sharp Op.61/i

Handwritten musical score for Dussek piano sonata in f-sharp Op.61/i, measures 75-78. The score is written for piano (piano) and features a treble and bass staff. The key signature is F# (one sharp). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

5.46 Dussek piano sonata in A-flat Op.70/i.

Handwritten musical score for Dussek piano sonata in A-flat Op.70/i, measures 225-228. The score is written for piano (piano) and features a treble and bass staff. The key signature is A-flat (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

5.47 Cramer piano sonata in A-flat Op.29 No.2/i.

Handwritten musical score for Cramer piano sonata in A-flat Op.29 No.2/i, measures 5-8. The score is written for piano (piano) and features a treble and bass staff. The key signature is A-flat (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

5.48 Hummel piano sonata in E-flat Op.13/ii.

Handwritten musical score for Hummel piano sonata in E-flat Op.13/ii. The score is written on four staves, two for the right hand and two for the left hand. The key signature is E-flat major (three flats). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the staves, such as '1' and '3', and a '13' below the third staff. The notation is in a clear, legible hand.

5.49 Dussek B-flat concerto for two pianos Op.63/i.

Handwritten musical score for Dussek B-flat concerto for two pianos Op.63/i. The score is written on four staves, two for Piano II and two for Piano I. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the staves, such as '114' and '122', and a '7' below the first staff. The notation is in a clear, legible hand.

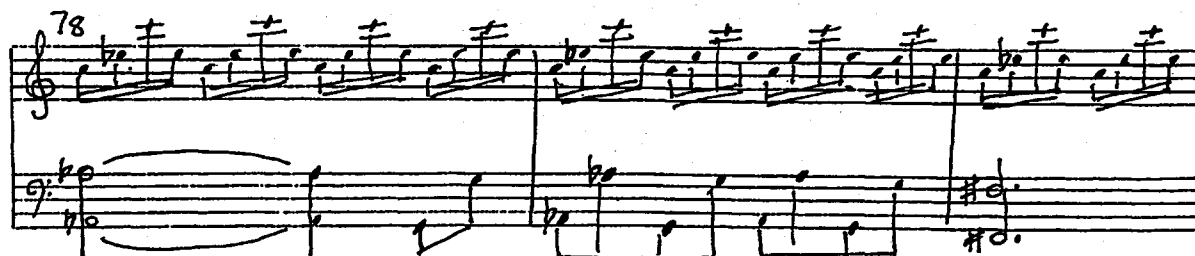
5.50 Dussek piano sonata in f-sharp Op.61/i,

130

5.51 Hummel piano sonata in C Op.2 No.3/ii,

5.52 Clementi piano sonata in E-flat Op.6 No.2/i,

5.53 Hummel piano sonata in C Op.2 No.3/i.



5.54 Dussek piano sonata in C Op.9 No.2/i.



5.55 Dussek piano sonata in C Op.9 No.2/i.



5.56 Dussek piano sonata in A-flat Op.70/i,

Handwritten musical score for measures 14-23 of Dussek's piano sonata in A-flat Op.70/i. The score is written for piano (p) and consists of two systems. Each system has a treble and bass staff. The key signature is A-flat major (three flats). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. Measure numbers 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are indicated at the beginning of their respective measures.

5.57 Dussek piano sonata in A-flat Op.70/i,

Handwritten musical score for measures 33-38 of Dussek's piano sonata in A-flat Op.70/i. The score is written for piano (p) and consists of two systems. Each system has a treble and bass staff. The key signature is A-flat major (three flats). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. Measure numbers 33, 34, 35, 36, 37, and 38 are indicated at the beginning of their respective measures.

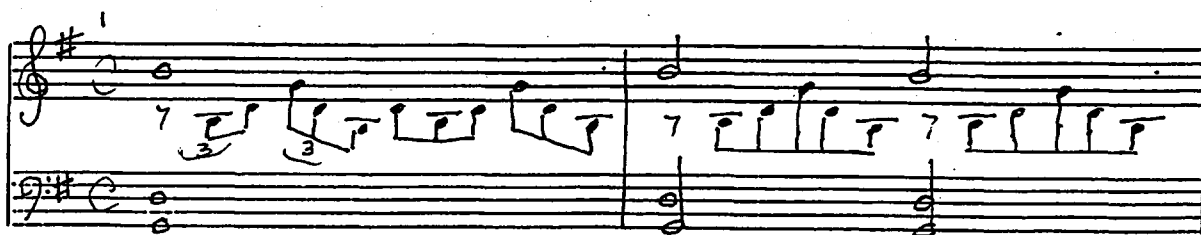
5.58 Dussek piano sonata in A-flat Op.70/i,

Handwritten musical score for measures 62-71 of Dussek's piano sonata in A-flat Op.70/i. The score is written for piano (p) and consists of two systems. Each system has a treble and bass staff. The key signature is A-flat major (three flats). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. Measure numbers 62, 63, 64, 65, 66, 67, 68, 69, 70, and 71 are indicated at the beginning of their respective measures.

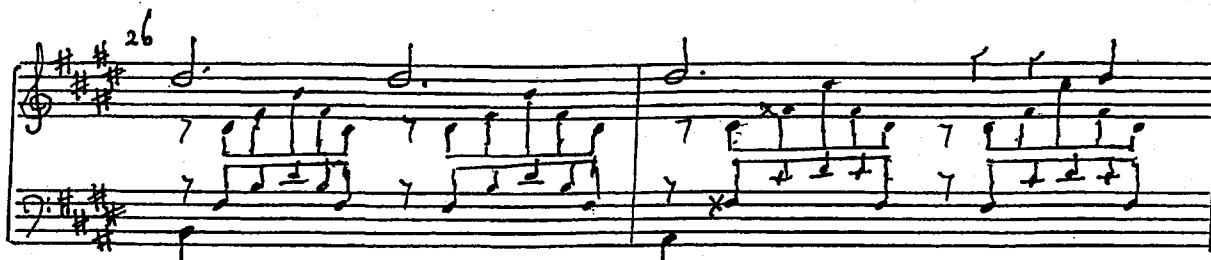
5.59 Dussek piano sonata in A-flat op.70/iv,



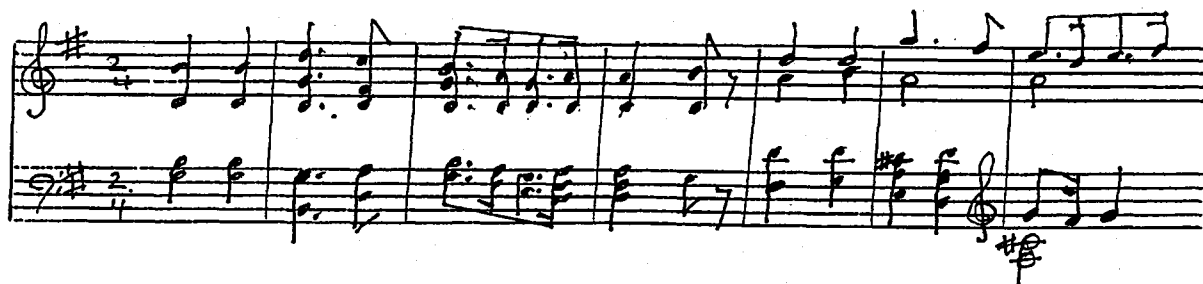
5.60 Schubert Impromptu in G Op.90 No.3.



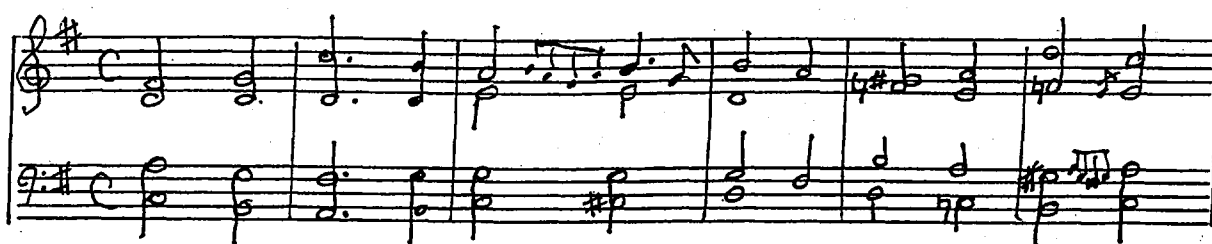
5.61 Liszt Liebestraume Notturmo No.3.



7.1 Dussek piano sonata in G Op.39 No.1/ii.



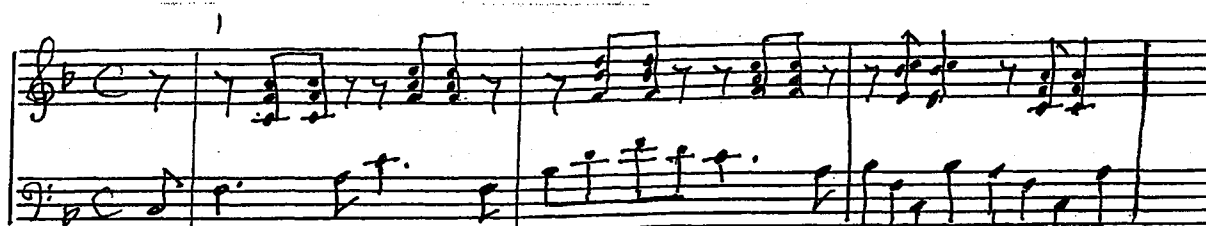
7.2 Schumann Kinderscenen Op.15 No.13.



7.3 Dussek piano sonata in C Op.39 No.2/ii.



7.4 Schumann Album für die Jugend Op.68 No.10.



7.5 Brahms piano sonata in f Op.5/i.



7.6 Dussek piano sonata in f Op.77/i.



7.7 Brahms piano sonata in f Op.5/iv.



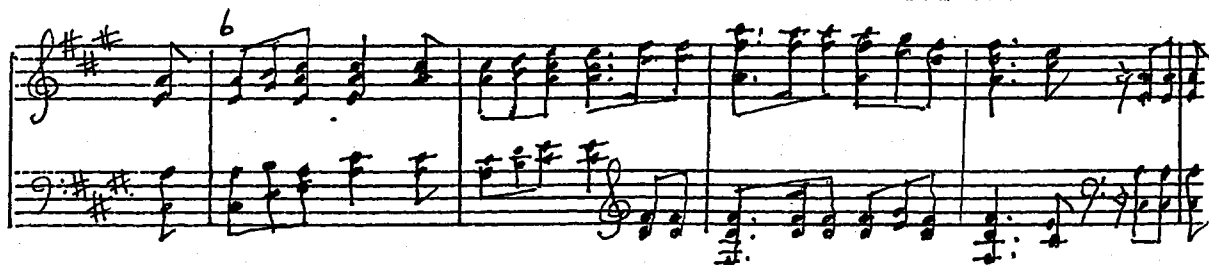
7.8 Dussek piano sonata in f Op.77/iv.



7.9 Dussek piano sonata in a Op.18 No.2/ii.



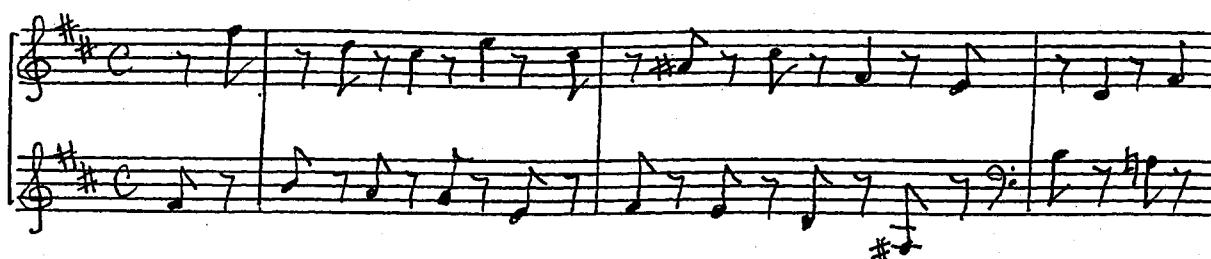
7.10 Mendelssohn The Hunting Song Op.19 No.3.



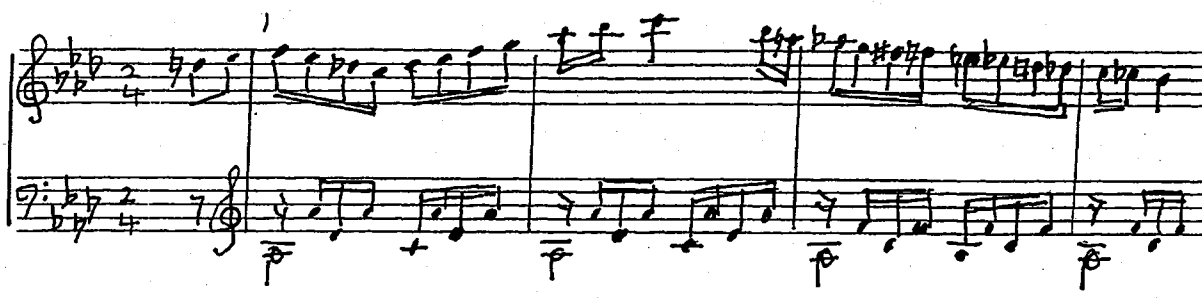
7.11 Dussek piano sonata in f-sharp Op.61/ii.



7.12 Mendelssohn Scherzo in b



7.13 Weber piano sonata in A-flat Op.39/iv,



7.14 Dussek piano sonata in B-flat Op.35 No.1/i.



7.15 Salieri, La Stessa la Stessissima in B-flat,



7.16 Dussek piano sonata in B-flat Op.23(or 24)/i,

